

PRICE: Four Dollars a Year; Thirty-five Cents a Number. Published Monthly.

Vol. 41.  
No. 5.

OCTOBER,  
1899.

# THE ART AMATEUR

DEVOTED TO ART  
IN THE HOUSEHOLD



J.W.VAN·OOST·PUBLISHER  
·23 UNION SQUARE·NEW YORK

# Frank Leslie's Popular Monthly

has become a leader among the 10-ct. magazines, and publishes the Best in Literature and Art that money and energy can procure.

**10 Cts.; \$1.00 a Year**

**Lithographed Cover in Colors each Month**

**Contributors for the Coming Year, 1899-1900:**

Wm. Dean Howells	Egerton Castle	Joaquin Miller	Rev. Dr. Henry van Dyke	Wm. Hamilton Hayne	Mrs. Roger A. Pryor
Joel Chandler Harris	Mary E. Wilkins	Margaret E. Sangster	Stephen Crane	Gen. Nelson A. Miles	Sec. of the Treasury Gage
Ruth McEnery Stuart	Edgar Fawcett	Minna Irving	S. R. Crockett	Sec. of the Navy Long	Robert E. Speer
Frank R. Stockton	Hezekiah Butterworth	Will Carleton	"Josiah Allen's Wife"	Gen. Wesley Merritt	Mrs. John A. Logan
Louise Chandler Moulton	Mrs. Frank Leslie	G. W. Stevens	F. Hopkinson Smith	Walter Camp	Mary A. Livermore
Bret Harte	W. G. Van T. Sutphen	Henry James	Frank L. Stanton	Clara Barton	Capt. Robert E. Lee

**STAFF OF ARTISTS:** MESSRS. A. B. WENZELL, W. GRANVILLE SMITH, H. CHANDLER CHRISTY, F. LUIS MORA, H. M. EATON, B. J. ROSENMEYER, CLIFFORD CARLTON, CH. GRUNWALD, H. C. EDWARDS, FRANK ADAMS, F. W. READ and others.

**Special Offer,** for a limited period to The Art Amateur readers, of the

## "Little Sweethearts" Art Calendar

Free with each Yearly Subscription



The Calendar is in six beautiful groups of Water-Color Designs by FRANCES BRUNDAGE, the famous painter of children; each group in 12 colors, and size 10 x 12 1/2 inches, on fine Whatman paper, tied at top with silk ribbon—making the prettiest and most artistic collection of water-color reproductions ever issued. Each of the six sheets contains two months' dates, being a complete calendar for 1900.

\*. For 25 cents, Trial Subscription, 3 months. Specimen number sent on receipt of 3 two-cent stamps.

**FRANK LESLIE PUBLISHING HOUSE, N. Y.**

## NOTABLE ART BOOKS

### BRITISH CONTEMPORARY ARTISTS

By COSMO MONKHOUSE. With illustrations. Royal 8vo, \$5.00.

Mr. Cosmo Monkhouse's book consists of chapters of the highest critical and descriptive value on Burne-Jones, Watts, Alma-Tadema, Millais, Leighton, Orchardson, and Poynter, illustrated with a perfection and care really unprecedented in any similar work, Mr. Monkhouse having had the aid and final approval, in the choice of reproduction of subjects, of the artist himself in almost every case. The author is one of the best known, most highly esteemed, and best equipped of English art-critics. On its pictorial side the book will be the most sumptuous art work of the season, including reproductions of the most celebrated paintings of the British artists of recent years, portraits, studio interiors, etc.

### PETER PAUL RUBENS

His Life and his Work. By ÉMILE MICHEL. With 29 colored plates, 40 full-page photogravure plates, and over 200 text illustrations. 2 vols., royal 8vo, \$15.00 net.

An elaborately illustrated biography of the great Flemish artist. It will be similar in style to the biographies of Rembrandt, Correggio, and Da Vinci, already issued, but will contain more full-page illustrations, and will be in every way a richer work.

### ROME

By REINHOLD SCHOENER. With 290 illustrations by the best Italian artists. Quarto, \$12.50.

As far as is possible in a book, this sumptuous work presents the significant characteristics of Rome; and the peculiar fascination which the "Imperial City" has always exercised, becomes far more comprehensible to those who have not traveled, in the light of these telling and artistic pictures and the vivid descriptions by the author.

### NICOLAS POUSSIN

His Life and Work. By ELIZABETH H. DENIO, Ph.D. With 8 photogravure illustrations. Medium 8vo, \$3.50. (Just ready.)

The design of this work is to contribute some fresh material and to attain a juster standard, by which to measure the real worth and service to art of a man who was one of the greatest painters of Europe in the first half of the Seventeenth Century.

CHARLES SCRIBNER'S SONS, New York

**Absolute Perfection**  
**George Rowney & Co.**  
**OIL & WATER COLOURS.**

*Absolute Perfection in Colours*  
 (George Rowney & Co.)

ROWNEY'S *Finest Ground*  
 COLOURS *Most Permanent* IN THE MARKET.  
 ARE THE *Most Brilliant*

FOR SALE BY ALL  
 HIGH CLASS ART DEALERS.

GEORGE ROWNEY & CO. ARTISTS' COLOURMEN  
 Established 1799 LONDON, ENGLAND



# COPPER SHARES

SAFEST INVESTMENT

LARGEST DIVIDENDS

## Boston & Texas Copper Co.

GENERAL OFFICES: Tremont Building, BOSTON, MASS.

### OFFICERS AND DIRECTORS

**HON. EMERY M. LOW**, President, Manufacturer, and Mayor of the city of Brockton, Mass.

**GEO. W. RUSSELL**, 1st Vice-President, Paper Manufacturer, Boston.

**F. M. SPAULDING**, 2d Vice-President and General Manager.

**EDWARD B. ROBINS**, Boston, Treasurer.

**JAMES M. WHEATON**, Boston, Secretary.

**CHARLES T. CROSBY**, Manufacturer, Lowell, Mass.

**CHAS. O. BRIGHTMAN**, Contractor and Builder, New Bedford, Mass.

**E. A. SMITH**, Capitalist, Lowell, Mass.

**STILLMAN CLOUGH**, Capitalist, Lowell, Mass.

**H. F. BARNES**, Manufacturer, Lowell, Mass.

**JOHN A. SULLIVAN**, Counsellor-at-Law, Boston.

**PRESTON R. MANSFIELD**, Treasurer Abbott Mfg Co., Dedham, Mass.

**HON. GEO. D. ALDEN**, Boston, Mass.

The Company owns over twelve thousand acres of rich copper land, ten miles long by two and a half miles wide, in North Texas, half of which has been tested and ten miles opened ready for operation. Millions of tons of copper-bearing clay and marl running from five to ten per cent., and large quantities of ore carrying from fifty to seventy per cent. copper in sight.

Inexpensive machinery required, copper cheaply mined

and treated, favorable climate, cheap fuel and ample water.

The property has been endorsed by geologists, chemists, experts, engineers and business men, who have pronounced it to be one of the greatest and best in the world.

Arrangements are now being made and plans considered for plant and machinery for turning out copper, laying out town site and connecting with the Wichita Valley Railroad, eight miles distant from the property.

## Copper Mining is the Safest and Most Profitable of all Industries

Amount of land, quantity and quality of ore, cheapness of mining and treatment, nearness to transportation, favorable climate for continuous work the year round, the increasing demand and profit in producing copper considered, the Boston and Texas Copper Company possesses unequalled advantages and affords the best kind of an investment.

This company can produce copper as cheaply as any in the world. It is capitalized exceedingly low in proportion to its acreage, and at the price of copper-bearing land in Michigan (\$400 per acre), containing a much less percentage

of copper, has a value double its capitalization (\$2,500,000).

Calumet & Hecla ore averages 4½ per cent. of copper. It has paid \$62,850,000 in dividends. Tamarack ore averages 3 per cent. It has paid \$5,910,000 in dividends. Atlantic ore averages 85-100 per cent. of 1 per cent. It has paid \$780,000 in dividends. Boston & Montana ore runs 7 per cent. It has paid \$10,775,000 in dividends. Franklin ore averages 1 37-100 per cent. It has paid \$1,290,000 in dividends. The Quincy ore averages 1 8-10 per cent. It has paid \$11,070,000.

## The Average of Boston & Texas Ore is Over 50 Per Cent.

and of the copper marls and clays from 5 to 10 per cent. Both the ore, marl and clay are within a few feet of the surface of the ground, so that the expense of mining and hoisting is minimized.

A party of New England capitalists who have just re-

turned from an examination of the mines in conjunction with one of the ablest mining engineers in the country, report the property to be one of the largest and best in America, and to contain inexhaustible quantities of rich copper deposits.

It is estimated that the plant now being arranged for will produce \$3,000 to \$5,000 per day, NET.

Prospectus, engineers' reports, assays and full information will be furnished on application. Remit by check, P. O. order, draft or registered letter to Treasurer.

Limited amount of stock only at \$5 per share, full paid and non-assessable, by immediate application.

## BOSTON & TEXAS COPPER COMPANY

TREMONT BUILDING, BOSTON, MASS.

NEW BOOKS  
PUBLISHED BY J. B. LIPPINCOTT COMPANY

OUR LADY OF THE GREEN

A Book of Ladies' Golf

Edited by L. MACKERN and M. BOYS. With chapters by I. PEARSON and A. B. PASCOE. 12mo. Cloth, ornamental, \$1.25.

The editors of this useful little volume have compiled much information concerning ladies' golf—information which will be of value and interest to lady players on both sides of the Atlantic.

POPE LEO XIII., HIS LIFE AND WORK

By JULIEN DE NARFON. Translated from the French by G. A. RAPER. With numerous illustrations and portraits. Large 12mo. Cloth, \$2.00.

The object of the present volume is not so much to narrate the public acts of his administration, as to furnish a faithful account of the daily life and personal traits and character of the Pope as he appears to his intimates and in his domestic relations. The volume is illustrated by portraits of the Pope and members of his official family, as well as his nearest kindred, and by views of the Vatican, etc.

SARAH BERNHARDT

By JULES HURET. With a preface by EDMOND ROSTAND. Translated by G. A. RAPER. With fifty-five illustrations. 12mo. \$2.50.

M. Huret's book, beside being a complete biographical sketch, is of service in enabling us to formulate our own opinion concerning this marvellous woman, to-day, at fifty-five years of age, the *joyeuse* of the French stage.

INTIMATE CHINA

The Chinese as I Have Seen Them. By Mrs. ARCHIBALD LITTLE. 120 illustrations. 8vo. Cloth, \$5.00.

"Precise popular expositions of the 'squeeze,' the *fing shui lihu*, 'golden lilies,' the Chinese dress, house-keeping, servants, calls, marriage, religion, examinations, co-operation, and many other everyday matters of Chinese life are given, and they are written from knowledge and experience."—*London Literature*.

THE CYCLOPÆDIA OF HOME ARTS

Edited and compiled by MONTAGUE MARKS. With nearly six hundred illustrations and designs. Thick quarto, \$3.00.

"The aim of the work is to instruct the reader in the great variety of artistic pursuits that may be practised at home with both pleasure and profit. Particular attention is paid to drawing, painting, and illustrating. The illustrations are well done and will prove really helpful to the student of artistic taste who desires to cultivate the creative or imitative aesthetic faculty for pleasure in leisure hours."—*Philadelphia Press*.

A NAME TO CONJURE WITH

By JOHN STRANGE WINTER. 12mo. Cloth, \$1.25.

John Strange Winter's latest novel is a well elaborated tale of a woman writer whose works deservedly brought her great vogue.

THE STEP-MOTHER

A new copyright novel. By Mrs. ALEXANDER. 12mo. Cloth, \$1.25.

ON ACCOUNT OF SARAH

New English Novel. By EYRE HUSSEY. 12mo. Cloth, \$1.25.

For Sale by all Booksellers or by the Publishers

J. B. LIPPINCOTT COMPANY, Philadelphia

# Prisoners of Hope

By MARY JOHNSTON

12mo, \$1.50

A remarkable work if it had come from a practised pen, it is still more so as the first production of a young and unknown author. Its historical accuracy is exceeded only by its brilliancy of touch, swiftness of action, and its thrilling and romantic treatment of love and adventure in the Old Dominion, two hundred years ago. The public's recognition of these qualities is shown by the constantly increasing sales in all parts of the country.

"Those who have not yet read Mary Johnston's 'Prisoners of Hope' have missed the enjoyment of a charming bit of contemporaneous fiction, and have deprived themselves of a pleasure only occasionally vouchsafed them in these days of abundant literary trash."—*New Orleans States*.

"An interesting story which progresses through scenes of adventure worthy of Cooper, and sketched with a far more powerful hand than his. \* \* \* The book is genuinely picturesque and romantic, and graphically interesting."—*Boston Transcript*.

"Wonderfully dramatic and fascinating. The scene is laid in Colonial Virginia, in the days of Charles the Second, and the story is not only a sound piece of historical fiction, but a vigorous, forcible, stirring romance, preserving throughout a singularly even level of excellence."—*Charleston (S. C.) News and Courier*.

"One of the best historical novels ever written upon America. But it is the rich, deep beauty pervading it that gives to 'Prisoners of Hope' its enchantment, its irresistible power over the imagination."—*Kansas City Star*.

Sold by all Booksellers. Sent, postpaid, by

HOUGHTON, MIFFLIN & CO., Boston; 11 East 17th Street, New York

NOW IN PRESS

## Drawing for Beginners

By PROF. ERNEST KNAUFFT

The most complete, clearly-written and thoroughly practical work on Elementary Drawing ever published. Each chapter profusely illustrated with drawings that "tell the story." The text is written in a simple, straightforward style that will be at once understood by the veriest beginner. The book will be of inestimable value to teachers. Size of page, 8 x 10. Price, one dollar.

Address

THE ART AMATEUR  
23 Union Square  
New York

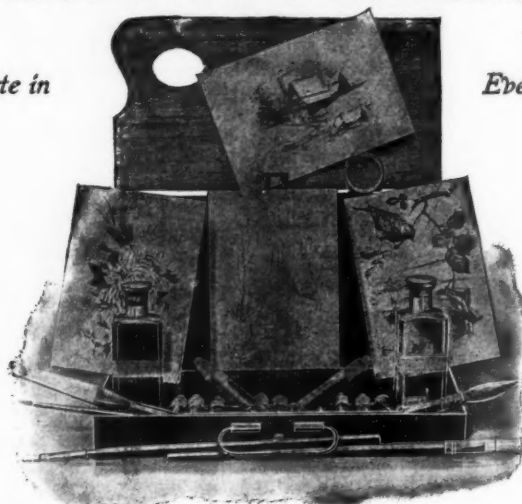
In writing to advertisers kindly mention THE ART AMATEUR.

## ROWNEY'S NEW OIL COLOR OUTFIT

ESPECIALLY DESIGNED FOR AMATEURS

Complete in

Every Detail



Handsome Japanned Tin Box, 11 x 6 x 1½ inches, containing 12 tubes of ROWNEY'S ENGLISH OIL COLORS, Mahogany Palette, Palette Knife, Spirits of Turpentine and Drying Oil, Tracing and Transfer Papers, 4 assorted Sable and Bristle Brushes, Badger Blender, Palette Cup, Academy Board, and Colored Studies.

Price complete, \$1.75

FOR SALE BY ALL LEADING DEALERS IN ARTISTS' SUPPLIES

GEORGE ROWNEY & CO., Artists' Colourmen  
11 PERCY ST., LONDON, ENGLAND

NOTE.—The above remarkable offer on the part of Messrs. GEORGE ROWNEY & CO. is made solely in the interest of the Amateur Artist and will remain in effect until December 31st. Until that date, orders enclosing \$1.75 will be promptly filled by

THE PALETTE ART CO., 36 E. 23d St., New York  
S. GOLDBERG, 21 W. 23d St., New York  
M. T. WYNNE, 65 E. 13th St., New York  
P. SOLOMON, 158 West 125th St., New York  
M. H. HARTMANN, 19 Union Square, New York  
C. W. KEENAN, Cor. Fulton & Jay Sts., Brooklyn  
FROST & ADAMS CO., 37 Cornhill, Boston  
CARPENTER-MORTON CO., 77 Sudbury St., Boston  
W. H. HOSKINS, 904 Chestnut St., Philadelphia  
JOHN WANAMAKER, Philadelphia

RIPKA, WEIL & CO., 106 S. 13th St., Philadelphia  
HIRSHBERG, HOLLANDER & CO., 28 W. Lexington St., Baltimore  
GEO. F. MUTH & CO., 418 7th St. N. W., Washington, D. C.  
JOS. EICHBAUM & CO., 242 Fifth Ave., Pittsburg  
A. S. ALOE CO., 517 Olive St., St. Louis  
GEO. E. WATSON CO., 38 Randolph St., Chicago  
THAYER & CHANDLER, 146 Wabash Ave., Chicago  
BASS & HUETTER PAINT CO., 46 Ellis St., San Francisco

## SOME NOTES ON NEW BOOKS.

Mrs. Amelia E. Barr has done a serious piece of work in *Was it Right to Forgive*, and has dealt much more carefully with the developments of character than ever before. The originality of her plot is no less striking than the contrast she evolves in the persons of the play. In one of her heroines she studies a problem something like that in Mrs. Atherton's *Daughter of the Vine*, but in this case she works out the reform in a very natural and consistent way. The influence of a strong and manly character upon a rather wayward woman is vividly brought out.

Mrs. Mary Hartwell Catherwood has done a new kind of thing in the book which she is bringing out this fall. *Spanish Peggy, a Story of Young Illinois*, is a study of life in the '40's—the rough village and country life which was almost the only thing to be found in the middle west. The young Lincoln bears a part in it—a dignified and manly figure which makes one dream of the future which awaited him. Mrs. Catherwood understands it all with a fine sympathy, and she shows the grace and charm which we too easily fancy to have been lacking in the lives of our grandfathers.

It is a new idea for an eminent man to superintend the preparation of his own biography, and its very novelty promises to make a particularly interesting book of the *Life of Sir Arthur Sullivan*, which is to be published this fall by Messrs. Herbert S. Stone & Co. Mr. Arthur Lawrence is the author, and he has had access to the letters of the great composer, and the additional advantage of personal intercourse and consultation with him. The reminiscences of the men with whom Sir Arthur Sullivan has come in contact have a special charm, and the personality of the musician himself is one that will bear the most searching scrutiny.

HERBERT S. STONE & CO., Chicago and New York.

The mere title of *Scondrels & Co., Limited*, by Coulson Kernahan, is enough to attract any number of readers, and the ingenuity of his plot will certainly hold them. It would be hard to find such a diverting company of scoundrels as are here gathered together, and the developments in their diabolical plots are as surprising to themselves sometimes as to the reader. Mr. Kernahan has invented a new kind of villainy, for which he should be given all possible credit.

The new *Life of Thackeray*, which Herbert S. Stone & Co. are to publish this fall, is really the first complete biography of the novelist which has been published. Curiously enough, no one has ventured into this field with any thoroughness, because of a passing disapproval of biographies which Thackeray once expressed to his daughter. The present *Life* by Lewis Melville will therefore have the field to itself, and it is quite worthy to occupy it. It has been carefully written, and it is accurate and sympathetic. Moreover, it contains many extracts from Thackeray's early works which bear the indefinable mark of his peculiar genius. For this alone the book will be a delight to read.

Miss Violet Hunt has done comparatively little since her first success, so that it will be particularly interesting to read the novel which is to come out this fall. It is called *The Human Interest, a study in Incompatibilities*, and the title alone suggests something very taking and spirited. Its central interest is certainly unusual—a woman of the provinces in England who has longings for the intellectual life which she does not find in Newcastle. It is a rather whimsical and ironical picture which the author draws of her, and it is said to be very diverting.



# ART INSTRUCTION AND ART MATERIAL.

## EUROPE and the PARIS EXPOSITION, 1900

INCLUDING A SIXTY-SIX-DAY TOUR  
Gibraltar, Italy, Switzerland, Bavaria, Germany, Holland, Belgium, France, England, Scotland and Ireland

Organized and Accompanied by Miss A. H. OSGOOD, who took a similar party to Europe in 1896

Leaving New York June 23, 1900  
By New North German Lloyd Express Steamer "SAALE"

Via Gibraltar and Naples  
ALSO—OTHER TOURS

If interested, please send for illustrated literature (mentioning The Art Amateur)

Address MISS A. H. OSGOOD  
12 East 17th Street, New York

## The Osgood Art School

Pupils can enter at any time  
OSGOOD'S STANDARD PINK  
The most beautiful Pink ever introduced. Nothing can excel it for Roses. New. Price per vial, 40 cents.

OSGOOD HOLLAND DELFT-GREEN  
A superb color for solid grounds, and transparent in tones for landscapes and monochrome effects. New. 25 cents each.

STANDARD GROUNDING OIL  
Is superior to all others because it has simplified ground laying with powder colors. The process is continuous. The colors harden at once. New. Price per bottle, 25 cents, with directions.

OSGOOD STANDARD JACQUE ROSE  
The rich, dark, "Jacque Rose" effect can be produced with this color. New. Price per vial, 75 cents.

A 43-page Illustrated Catalogue, containing full directions for Ground-laying with Powder Colors, and now ready for mailing to all mentioning THE ART AMATEUR.

Address MISS A. H. OSGOOD,  
PRINCIPAL OSGOOD ART SCHOOL,  
12 East 17th St., (at Union Sq.) New York.

## School of Industrial Art

of the Pennsylvania Museum,  
Broad and Pine Streets,  
PHILADELPHIA,

offers best facilities obtainable for the study of

FINE AND INDUSTRIAL ART.

Largest Life Class in the city. Welsbach lights throughout the building make color work possible in evening classes. Regular and special courses in Architecture, Illustration, Modelling, Carving, Mural Decoration, Textile Design, including Weaving and Dyeing.

For circulars and all information, address  
L. W. MILLER, PRINCIPAL.

NEWSPAPER Illustrating Taught by Mail.  
Most practical course ever devised: fits for salaried positions. Time short. Expense low. Success certain. Begin now.

SKETCHING National Correspondence School of Illustrating, 34 N. Penn St., Indianapolis, Ind.

MRS. FANNY ROWELL  
Studio, 96 FIFTH AVE., NEW YORK.  
(Elevator entrance, West 15th St.)

China Decoration, Designs  
Classes Tuesdays and Thursdays

Miss M. M. Mason Miss E. Mason  
Classes in CHINA PAINTING  
Inventor of the original "IDEAL PALETTE."

A complete list of carefully selected colors.  
Unsurpassed Roman Gold.  
Enamels, Enamel Medium, etc.

Studio: 1672 Broadway, cor. 52d St., N.Y.

**LEARN THE ART SCIENCE OF PHOTOGRAPHY**  
Taught by mail. Most approved methods, in the shortest possible time, and at smallest expense. For full particulars and fully illustrated catalogue  
ADDRESS: DEPT. J  
ILLINOIS COLLEGE OF PHOTOGRAPHY  
EPPINGHAM, ILLINOIS.  
NOT ENCE PHOTOGRAPHY TAUGHT. 6000 POSITIONS SECURED FOR GRADUATES

## COWLES' ART SCHOOL

Instructors: Joseph De Camp, Andreas M. Andersen, Amy M. Sacker. Special Classes:—W. L. Taylor, C. Howard Walker, W. F. Crocker, H. L. Todd.

16th Year now open in fine new studios.  
Drawing and Painting, including Still Life, Water Colors, Decorative Design, and Illustrating. Scholarships, Concours and Prizes. Free access to the Museum of Fine Arts. Begin at any time. For circulars address F. M. COWLES, Pope Building, 221 Columbus Avenue,

BOSTON, MASS.

## Columbus Art School.

Twenty-first year begins October 2d, 1899. Thorough instruction in Drawing, Painting, and Modelling, from Life, Antique, Still Life, etc. Special Classes in Pen Drawing, Composition and China Decoration. Lectures on Anatomy. Tuition averages ten dollars for a term of three months. Write for a catalogue to

JOHN E. HUSSEY, Director,  
Columbus, O.

## N. Y. School of Illustrating

Instruction in drawing for newspapers, magazines, books. Practical and all the latest methods taught. Classes day and evening. Satisfactory instruction and criticisms also given by mail. Applied Ornamental Designs also taught. Call, or write for full particulars.

N. Y. SCHOOL OF ILLUSTRATING  
114 W. 34th Street, New York

## THE VON RYDINGSVÄRD School of Art Wood Carving

Will open for the Fall season of 1899, on the first day of next October, with fresh models and designs, and a full stock of materials for carving. A large line of tools of the best quality, correctly sharpened, and handled ready for use, will be kept on hand. Pupils are allowed the free use of tools and designs while in the studio.

For terms and particulars, address  
KARL VON RYDINGSVÄRD  
96 Fifth Avenue, New York

## THE FRY ART CO.

Manufacturers of the celebrated Fry Colors in Powder, and unsurpassed Roman Gold for China. Dealers in Oils, Mediums, Brushes, etc.

Our new Covered Palettes should be used by all China Decorators.

Class and Private Lessons by MARSHAL FRY, Jr.  
36 W. 24th St., NEW YORK.

MRS. MARY A. NEAL,  
Instruction in China Painting & Water Colors.  
CLASS AND PRIVATE LESSONS.

Original Water Color Designs for sale or to rent. China fired daily.

STUDIO, "THE BROADWAY," 1425 BROADWAY, N. Y.

INSTRUCTION BY MAIL  
ILLUSTRATING LEAGUE  
No. 8 East 15th Street, New York

Magazine, Newspaper, humorous and social sketching taught. Terms moderate. Beginners coached. Work furnished. Circular. W. K. CHAMPNEY, DIRECTOR.

## THE Bischoff Art School

CHINA AND WATER COLOR  
Summer Classes July and August

## Bischoff's Select Vitrififiable Colors for China

ARE HIGH GRADE SPECIALTIES  
Send for circular. Address

FRANZ A. BISCHOFF  
DETROIT, MICH.

## Lowell School of Industrial Art and Decorative Design.

Mass. Institute of Technology.

DESIGNING. Students are taught to design patterns for carpets, paper hangings, silks and prints. Also, instruction given in china painting and cast drawing. A knowledge of freehand drawing is very essential. Both the designing and class rooms are in the

Institute Building, foot of Garrison St., BOSTON.  
CHARLES KASTNER, PRINCIPAL.

## STUDY MODELS.

Original studies, in water-colors, of wild and garden flowers and fruit, made from nature. Great help for teachers and students of china painting.

New and original series of these studies every month, made in the latest and most popular style of renderings for water-colorists and china painters.

You may have one or more of these studies mailed to your home every month. Write for booklet containing lists and prices.

Classes in Water-Colors and China Painting.  
ANNA ARNSTROM GREN, Artist. Studio, 1101 Auditorium Tower, Chicago.

## The J. E. Hall Art School

36 EAST 23D STREET, NEW YORK.

Classes daily: China, Water Colors, Oils and Tapestry. Superior designs and lessons sent by mail. Gold and Art Supplies.

THE HALL KERAIC POWDER COLORS are finest on the market, 10 cents per vial; complete color outfit with instructions, \$2.00; with brushes and gold, \$3.50, postpaid.

Hall Kilns for sale. China fired daily.

We Buy Original Drawings—bold, striking and odd designs for Calendars. Dodge Publishing Co., 150 5th Avenue, New York.

## Mr. WALTER SATTERLEE'S Art Classes for Men and Women are now open.

They offer especial advantages for those who wish to draw and paint from the model and still life. Also for teachers and those wishing to pursue art professionally. Two criticisms are given daily. Great attention is paid to ILLUSTRATION and COMPOSITION. There is also a special Class in DECORATION.

Y. M. C. A. BUILDING,  
(Room 3). 52 East 23d Street, New York.

## ADELPHI COLLEGE

LAFAYETTE AVENUE, CLINTON AND ST. JAMES PLACE, BROOKLYN, N. Y.

## ART DEPARTMENT.

THIS Department occupies six of the largest and best appointed rooms in Greater New York; two of them are seventy feet square, and contain every requisite for the most advanced art study.

The result of its training may be seen through the works of its students in every important art exhibition, native and foreign. Morning and Afternoon Classes daily (Antique, Still Life, Portrait and Figure), in which the best male and female models are employed.

Drawing mediums are either Charcoal, Crayon, Lead Pencil, or Pen and Ink. Painting in Oil, Water Color and Pastel. Modelling in Clay and Composition. Terms, Day Classes, \$10.00 per ten weeks, lesson every day. Evening Classes, Monday, Tuesday and Thursday: Antique, Life, and Still Life Classes. Terms, \$2.00 per ten weeks. Individual instruction only is given in all these classes; no grade work. Begin at any time.

J. B. WHITTAKER, Principal.

## School of Drawing and Painting

MUSEUM OF FINE ARTS  
BOSTON, MASS.

24th Year Opens October 2d, 1899

Instructors—F. C. TARBELL, F. W. BENSON, PHILIP HALE, Drawing and Painting; B. L. PRATT, Modelling; MRS. WM. STONE, Decorative Design; E. W. EMERSON, Anatomy; A. K. CROSS, Perspective. Free use of Museum Galleries. PAUSE FOREIGN SCHOLARSHIP for Men and Women. HARRY HARRIS SCHOLARSHIP. Ten Free Scholarships. Six prizes in money. For circulars and terms, address

MISS ELIZABETH LOMBARD, Manager.

## Art Academy of Cincinnati

FOUNDED 1869. ENDOWMENT \$193,000.  
Winter Term: Sept. 25, 1899, to May 20, 1900. Tuition, \$20 for the whole term. Drawing and painting: 5 life classes, 3 preparatory classes. Modelling. Artistic Anatomy, Composition, Illustration, Landscapes, etc. Wood-carving, China Painting. Free use of the Museum galleries.

A. T. GOSHORN, Director, Cincinnati, O.

## HALL'S SCHOOL OF CERAMIC ART

34 N. 15th Street, Philadelphia, Pa.

The very latest practical methods thoroughly taught. Roses and Orchids a specialty.

## HALL'S SUPERIOR ROMAN GOLD

For China and Glass. Superior in Quality and Quantity to any in the market. Try a sample 6 grain box before purchasing elsewhere, 25c. by mail; full 18 grain box, 75c. For sale by all dealers in Artists' Materials. Send for Catalogue, which contains useful practical instructions, before purchasing a book on China Painting. JAMES F. HALL, PROPRIETOR.

## MISS DOROTHEA WARREN

Classes in China Painting and Water Colors. Original designs in water colors for sale. Designs for Oriental Ceramic work a specialty.

Studio, 314 PEPPER BLDG.  
9th & Locust Sts., Kansas City, Mo.

## MRS. CECILIA BENNETT TEACHER OF CHINA DECORATING

IN ALL ITS BRANCHES.  
Rich, Dark Coloring and Underglaze Effects a Specialty. Orders taken. Visitors welcome.

49 W. 32d St., cor. Broadway, New York.

## CONTENTS OF THIS NUMBER.

FRONTISPIECE:	
Some of the Groups for the Dewey Arch. By J. Q. A. Ward, Konti and Charles Niehaus.	91
THE NOTE-BOOK.	95
GALLERY AND STUDIO:	
The Making of the Dewey Triumphant Arch (Illustrated). By W. A. Rogers.	92
Sketches Showing the "Building" of the Groups in Staff for the Dewey Arch. By W. A. Rogers.	93
The Dewey Arch. By Roger Riordan.	93-94
Groups of "The Army," by F. Wellington Ruckstuhl; "The Navy," by George E. Bisell; "The East Indies," by Charles A. Lopez.	94
Groups of "Protection to Our Country," by William Cowper; "The Call to Arms," by Philip Martiny; "Peace," by Daniel C. French.	95
Alexander S. Locke (with six illustrations of his work). By Roger Riordan.	96
Figure Painting. By Rhoda Holmes Nicholls.	97
Pen Drawing—Landscape Effects. By Ernest Knaufft.	98
Pen Drawing by Jules Jacquemart.	98
Drawings by Famous Artists—Boutet De Monvel, Gustave Bourgain and Madelaine Lemaire.	99
Action in Drawings. By Ernest Knaufft.	100
THE CERAMIC DECORATOR:	
Persian Designs for the Decoration of Plates.	101
Conventional Border for a Jardiniere.	101
Dusted Grounds. By F. E. Hall.	102
Difficulties Overcome in Lustres. By Fanny Rowell.	102
The Art of Mineral Painting. By E. C. Darby.	103
Figure Painting in Mineral Colors. By Cecilia Bennett.	104
American Motives for China Painters—Historic Subjects.	104

THE HOUSE:	
Applied Art at the Royal Academy (with six illustrations). By R. Davis Benn.	105
Arrangement for the Reception-Room of "The Artist's Bungalow." By W. P. Bridgen.	106
Portrait Panel in Pyrography of Admiral Dewey. By Raphael A. Weed.	107
Library in "The Artist's Bungalow." By W. P. Bridgen.	107
Some Suggestions for Embroidering Cushions. By M. Hopkins.	108
Designs for Sofa Cushions. By A. Nugent.	109
Seen in the Shops.	111
NEW PUBLICATIONS:	
Hits at Politics (illustrated)—Labor Co-partnership—Contemporary French Novelists—The Instincts of Steplatherhood—The Taming of the Jungle—Robert Browning's Works—A Triple Engagement—An Angel in a Web, etc.	110
CORRESPONDENCE:	
Decoration of Oriental Plates—Harmony of Colors—Sandpapering—To Clean Terra Cottas—Bronze Combined with Gold—Art School News.	111
THE SUPPLEMENT DESIGNS:	
No. 1960.—Heraldic Design for a Cushion or Table Cover for Embroidery.	
No. 1961.—Second of the Cupid Panels for a Screen in Tapestry Painting, Pyrography or Embroidery.	
No. 1962-63.—Decoration for a Tabourette in Pyrography. By Richard Wells.	
THE COLOR PLATES:	
"Little Sunbeam." By Mathias Schlesinger.	
Naval Decorations for Plates. By Ernest Knaufft	

In writing to advertisers kindly mention THE ART AMATEUR.

## F.W. Devoe & Co.'s Artists' Tube Colors



CANVAS, ACADEMY BOARDS,  
FINE BRUSHES FOR OIL AND  
WATER-COLOR PAINTING, etc.

"THE STANDARD QUALITY"

IMPORTERS OF  
**O. W. Water Color Paper**  
IN SHEETS. ALL SIZES AND TEXTURES.  
*Of Unimpeachable Purity.*

Manufactured under the supervision of the O. W. PAPER AND ARTS CO., whose shareholders are all artists. Every Water-Color Painter is aware of the disastrous results caused by the use of paper of unreliable quality.

**O. W. Water Color Paper**  
is commended by the American Water Color Society.  
SEND FOR PRICED LIST.

F.W. DEVOE & CO. EVERYTHING IN ARTISTS' MATERIALS

**F. W. Devoe & C. T. Raynolds Co.**  
Fulton Street, cor. William NEW YORK 176 Randolph Street CHICAGO

The Largest Manufacturers and Importers of Artists' Materials in the United States.

## WINSOR & NEWTON'S Foundation White

*A Double Tube of White for the price of single tubes  
A Quadruple Tube of White for the price of double tube  
Ask your dealer for a tube of Foundation White*

Made by **WINSOR & NEWTON, LTD.**  
OF LONDON  
and sold by all art dealers

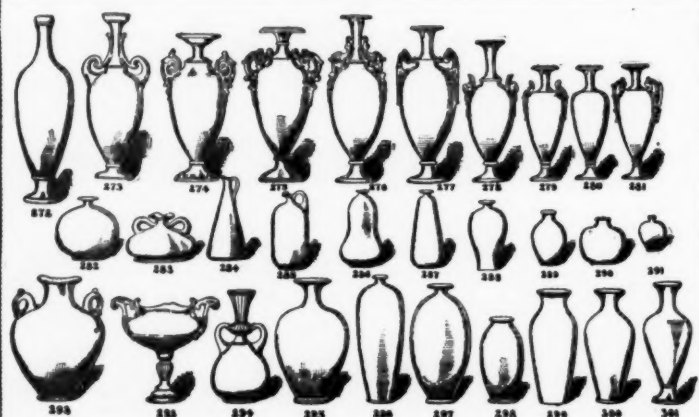
## WINSOR & NEWTON'S ILLUSTRATION PAPER

We have every confidence in placing this Paper on the market. It has been subjected to very exhaustive tests not only for Water Colour Work, but also for Pastel, Pencil and Charcoal Drawings, as well as for General Black and White Work for reproduction, and in every instance the result has been entirely satisfactory.

Art Teachers may confidently recommend its use where an inexpensive, reliable Drawing Paper for general purposes is required. Made in the following sizes :

Cap . . . . . 12½ x 15½	Medium . . . . . 16½ x 21
Demy . . . . . 14½ x 18	Royal . . . . . 19½ x 24
Imperial . . . . . 22 x 30	

PRICE LIST AND SAMPLES ON APPLICATION.  
**WINSOR & NEWTON, LTD., 88 FULTON ST., NEW YORK**



Our stock of White China for decorating is very large, our prices very low. Our stock of Vases is the largest in America . . . . .

Send 20 cents for Illustrated Catalogue containing coupon, good for the same amount, which will be allowed on the first purchase.

## FILKINS' BURNISH GOLD Best—Purest—Therefore Cheapest

It saves one Firing—Try it!

The FILKINS BURNISH GOLD may be used over dry, unfired color or paste, thus saving one firing. It is also, owing to its great purity, especially economical in use, being applied much thinner than other makes of gold.

Price 90c. per box, or \$1.00 for twelve boxes. Half dozen same rate. Triple boxes, \$2.50. Small sample boxes, 25c. Give the gold a trial and you will find you cannot afford to do without it.

We have unsolicited testimonials from all over the country from china painters expressing their satisfaction with the gold and its superiority over all other kinds.

FOR SALE BY ALL DEALERS

...MRS. FILKINS...

609 Main Street

BUFFALO, N. Y.

## Tiffany Favrile Glass

**T**HE nineteenth century will always be remembered as the age of marvellous inventions and discoveries. What the ancients knew of the process of glass-making was wonderful. But nothing they ever produced compares in color and durability with TIFFANY FAVRILE Glass. Take an opal, with its wonderful glinting colors, and you will have some idea of the marvellous beauty of Tiffany Favrile Glass. Not only is it used for MEMORIAL WINDOWS, but for VASES, TANKARDS, LAMP GLOBES, etc., each piece an original design, quaint and beautiful in form, and a marvel in iridescent coloring. The artistic quality of the glass is recognized by the notable connoisseurs in all countries, and collections are in the museums of America and Europe.

## TIFFANY STUDIOS

TIFFANY GLASS & DECORATING CO., 333 Fourth Ave., New York



# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 41.—No. 5.

NEW YORK AND LONDON, OCTOBER, 1899.

{ WITH 6 SUPPLEMENTARY PAGES,  
INCLUDING 2 COLOR PLATES.



SOME OF THE GROUPS FOR THE DEWEY ARCH.  
J. Q. A. WARD AT WORK ON HIS MODEL OF "VICTORY." FINISHED GROUP.  
"THE WEST INDIES." BY ISIDOR KONTL.  
"THE RETURN." BY CHARLES C. NIEHAUS.



## THE MAKING OF THE DEWEY TRIUMPHAL ARCH.



WHEN the news came on a May morning eighteen months ago that Dewey had sunk the Spanish fleet at Manila Bay without the loss of a single man, the story was declared a canard, such a feat being considered an impossibility. And when the triumphal arch at Madison Square, erected in honor of that memorable day, looms up in all its grandeur of proportion, covered with its lavish gifts of sculpture, all the work of two short months, a second feat of professional skill almost as miraculous as that of the admiral, will have been performed.

By the time this number of *The Art Amateur* is in print all the colossal figures, now in process of construction in the Madison Square Garden, will be poised against the sky, a challenge to the pessimists who declare that Americans are wholly given up to material pursuits and a lesson for those Americans to whom such a criticism justly applies. Never in the history of art in New York has there been seen such an inspiring sight as in the Madison Square Garden during the time when the great "staff" figures were being built up and modelled. Here one might see a sculptor, known the world over, his trousers covered with spots of plaster, an old slouch hat down over his eyes, standing on top of a ladder, and with marvellous certainty and skill chopping out a colossal plaster face with a hatchet. You might hear him call over to a fellow-workman, dressed in very fair imitation of a hod-carrier, to know if he would run up and have a bite with him after a while at the Century Club. It was a common sight to see elegantly dressed men and women threading their way through the scaffolding and framework of incomplete figures, delighted to be greeted by some man in overalls and with, perhaps, a patch of plaster on his nose. Here was the true "dignity of labor;" labor combined with intelligence and skill.

The comradeship engendered by this great undertaking will undoubtedly prove of great benefit to the American sculptors. For six weeks they have practically had a great general studio, in which they, in conjunction with their pupils and artisans, have participated in a great carnival of work. The preliminary designing and executing of the small models for the various groups was performed in the studios, but most of the sculptors have given their time and attention to the superintending of their reproduction on a colossal scale in "staff," adding, themselves, the little touches that make the great differences in art.

The process of building up a "staff" figure is most interesting. The small model in plaster is set up on a rough stand with a board, marked off in squares, behind it. Then

a rough framework of wood is built, to scale, as the skeleton of the "staff" figure, the plumb-line and square being carefully used to verify every line by reference to the marked squares back of the model. Then bags of "excelsior" are used to roughly fill out parts of the form, large surfaces being covered with coarse wire net. The wings of the great central figure of Victory have a framework of 3 x 3 scantling, covered first with wire net and then with "excelsior" and plaster mixed.

The sketches of the two great horses' heads, one complete and the other just begun, will show the methods used. When the figure has been roughly blocked out, the sculptor, with a bowl full of half-set plaster at hand for building up, and a lather's "half hatchet" for trimming down, proceeds to sharpen the form to the standard set by the plaster model.

While the work on these groups has been very fatiguing, yet the sculptors have kept

One thing which the distinguished sculptors who have made this great gift to the city in honor of the hero of Manila Bay may congratulate themselves upon is the fact that Admiral Dewey is a man of rare cultivation, one who has seen the art of all countries, and has given to the refinements of life the same attention he has bestowed upon the arts of war. It is fair to presume, therefore, that the magnificent effort of the American sculptors will meet with the keenest appreciation from him, and that when he sees looming up before him this superb work and realizes that it was erected in his honor, it will disturb the composure of his gallant spirit more than did the entire Spanish fleet. W. A. ROGERS.

## THE DEWEY ARCH.

THAT person has much to answer for who was the first to mention the Arch of Titus and the Roman Forum in connection with the Dewey Arch. He has dropped a hint which hundreds of writers, too busy to think or even to see for themselves, have taken up, to the confusion of the public. "Imagine that Madison Square is the Roman Forum, and it will be plain that the only thing to do was to copy the Arch of Titus in 'staff.'" This reads so learned and so convincing! Yet the Dewey Arch resembles in plan more the Arc de l'Étoile in Paris than the monument erected to commemorate the capture of Jerusalem, at Rome. And it is scarcely necessary to add that that part of Madison Square that is occupied by it is like no other public place, ancient or modern. It is an irregular space formed by the X-like crossing of Broadway and Fifth Avenue, having the curved boundary of Madison Square Park on the east and terminated north and south by wedge-shaped masses of buildings, cut through diagonally by the Broadway car-tracks, and encroached upon at its northern end by the Worth Monument. On the east of this space the park continues north for a whole block. Obviously, no mere copy of an existing architectural arrangement could be expected to look well in such a position. The question was how to fill the space with structures which should serve as



THE DEWEY ARCH. FROM A PEN CIL SKETCH BY W. A. ROGERS.

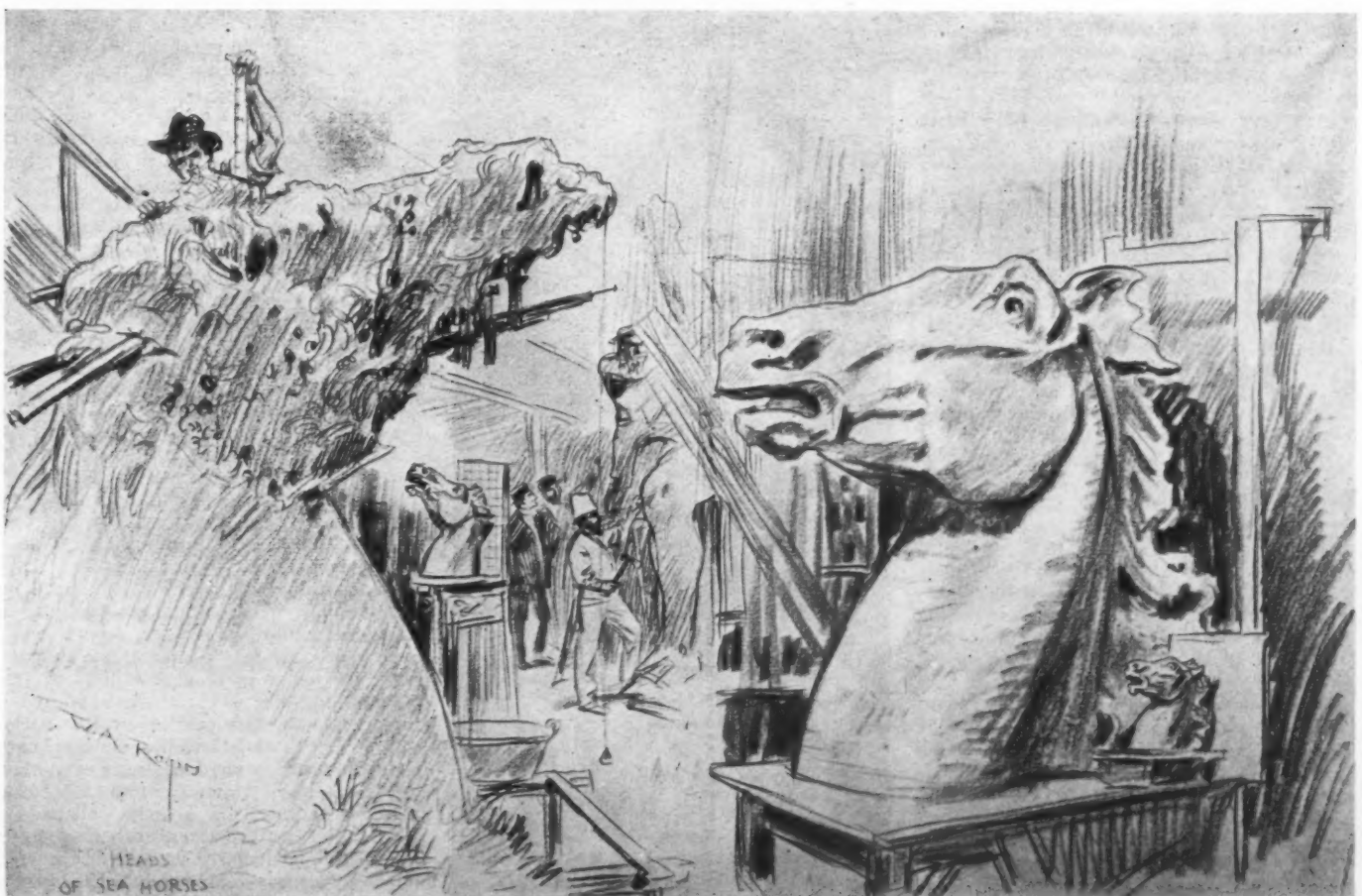
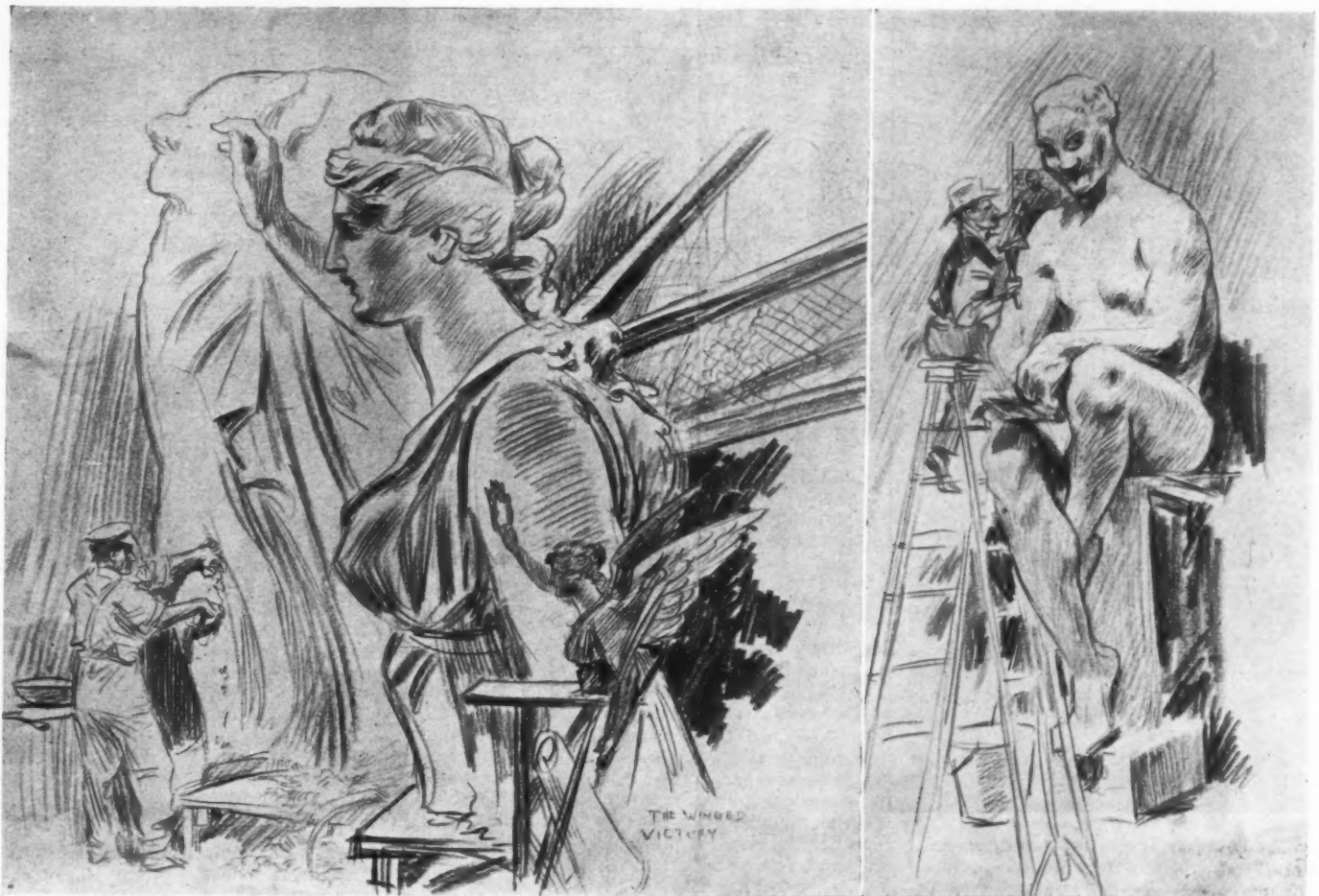
at it with the enthusiasm of a set of boys. There were singing and whistling and chaffing going on that must have recalled to many a man his student days in Paris.

Apart from the effect of this great working convention on the sculptors themselves is the effect of their work on public taste and sentiment. It is to be hoped that the arch will be allowed to remain a sufficient time for the people to get used to it, so that its removal will be a distinct personal loss to every citizen of New York.

No man can foresee what new impetus may be given to the fine arts by such an object lesson. There are signs that the sky-scraping office-building may die in the near future of inanition, and architecture come back from engineering to art. Then sculpture, architecture's handmaid in all history, may be restored to her ancient place.

a basis for sculptures and offer a fine "coup d'œil" viewed from whatever point of view. The actual disposition is excellent, whether viewed looking up or down Fifth Avenue, or from Broadway at any point between Herald Square and Grace Church. From West Twenty-fourth Street, also, the side of the Arch, with its transverse opening cut through the piers and its flanking columns, presents a much more pleasing sight than the bare pier ends of the Arch of Titus. To secure the largest proportions possible, the Arch has been aligned with the house line of Fifth Avenue on the east and with the curb of the sidewalk on the west, the position of the car-tracks preventing any further extension on that side. This throws it a little off the axis of Fifth Avenue, but not so as to affect the eye disagreeably. The rows of twin columns that form the approaches are arranged so as





SKETCHES MADE BY W. A. ROGERS IN THE MADISON SQUARE GARDEN, SHOWING SOME OF THE PLASTER MODELS AND THE METHOD OF BUILDING THE FIGURES IN STAFF FOR THE DEWEY ARCH.



"THE ARMY." BY F. W. RUCKSTUHL.

to correct the irregular outline of the place without hindering a free view of the Arch. Their proportions repeat those of the columns that ornament the Arch itself, thus securing to the entire scheme a remarkable unity of effect. The Arch is 70 by 35 feet in plan and 75 feet high, or, with the crowning group of statues, 95 feet.

This very successful solution of a most perplexing problem is due to the architect, Mr. Charles R. Lamb, who, we believe, was the first to suggest the idea of an arch. But while its ingenuity and boldness are deserving of all praise, we must not forget that one great purpose of a triumphal arch is to serve as a basis for sculpture. We have remarked elsewhere upon the patriotic ardor of the sculptors in carrying through their most important share in the scheme. It remains to give here a succinct description of their work that may aid to explain the numerous illustrations which the kindness of the committee has enabled us to publish.

Beginning at the Twenty-third Street-end of the Colonnade, we have, in front of the first two pairs of columns, colossal groups representing the Army and the Navy. In "The Army," Mr. F. Wellington Ruckstuhl has grouped together figures of a Continental soldier, a Rough Rider and an artilleryman, representing at once the three arms of the service and the periods of the Revolutionary War, the war with Spain and the war for the Union. Above these stands a classical Victory against a background of draped banners. The corresponding group of "The Navy" is by Mr. George E. Bissell. At the further end of the Colonnade are corresponding groups of "The East Indies," by Mr. Charles A. Lopez, and "The West Indies," by Mr. Isidor Konti. Before each of the double columns stands a Victory with upraised laurel wreath, designed by Mr. Herbert Adams.

Turning now to the adornments of the Arch, the crowning figure, by Mr. J. Q. A.

Ward, the President of the National Sculpture Society, is frankly a restoration of the well-known Victory of Samothrace, but surrounded by nereids mounted upon sea-horses. Eight heroic figures, "Perry," by J. S. Hartley; "Cushing," by H. A. Lukeman; "McDonough," by Thomas Shields Clark; "Porter," by John J. Boyle; "Decatur," by George D. Brewster; "Farragut," by W. O. Partridge; "John Paul Jones," by E. C. Potter, and "Hull," by H. K. Bush Brown, decorate the two faces of the entablature. Below them the spandrel figures of the North and East Rivers are by Mr. Isidor Konti. But the principal embellishments of the Arch are the colossal groups disposed against the piers. These represent "The Call to Arms," by Philip Martiny; "The Combat," by Karl Bitter; "The Triumphant Return," by Charles C. Niehaus, and "Peace," by Daniel C. French. The subjects recall those of the corresponding groups of the Arc de l'Étoile, by Rude, Cortot and Etex, and the figures of the entablature those of the Arc de Triomphe du Carrousel. The Arch as a whole, however, differs greatly both in details and in effect from any of those mentioned. In addition to the more important sculptures just enumerated, there are many medallions and bas-reliefs, the contributions of Messrs. Humann, Goddard, Moynahan, Baerer, Proctor, Potter, Boyle, Kaldenberg, Perry, Couper, Gellert, Buberl and Turini. The sculptors have not been chary of their work in honor of the occasion. There is a natural discontent that so much thought and skill should be put into a perishable material and for a merely temporary purpose. The same feeling was strong enough in the case of the Washington Arch to secure its erection in marble, and, while the result is not wholly satisfactory, it is to be welcomed as a first step in the embellishment of the city. There is now an opportunity to erect a much handsomer structure



"THE NAVY." BY GEORGE E. BISSELL.

in commemoration of the most remarkable naval victory of modern times. A consideration that may have weight with practical people is that the Dewey Arch, if made permanent, would serve an excellent purpose in distributing and directing the traffic at this point, which has long been one of the most dangerous spots in the city. A good effect in this way was noticeable even during the construction of the Arch, which, far from interfering with the passage of vehicles and pedestrians, considerably aided circulation by directing the traffic into separate streams and so preventing confusion. ROGER RIORDAN.



"THE EAST INDIES." BY CHARLES A. LOPEZ.

THE "premature" announcement of the coming sale of a certain collection of Chinese porcelains known to contain many fine examples, but also a large proportion of very ordinary wares, has once more directed the attention of collectors to the arts of the extreme Orient. It is safe to say that nowhere, neither in the auction-rooms nor at private sale, will as magnificent a lot of single-color and decorated pieces be found as is at present to be seen at the Vorce galleries. A group of seven large, bottle-shaped vases is, we believe, absolutely unmatchable. It includes specimens of peach-bloom, coral red, lapis lazuli, mirror black, lemon yellow, and white porcelain. Three are decorated—the coral red bottle with a dragon and flames in gold, the yellow with a peach-branch (emblem of long life) in blue, and the white with a branch laden with peaches in their natural colors. These vases are all of the one height, about two feet, and of the same shape, and are of the highest quality as to paste, glaze, and decoration. Of a large collection of jades, four small, flat jars of a fine mottled green are particularly noticeable for color, but for carving a double gourd-shaped coupe, a hanging piece in dark green, and two barrel-shaped brush-holders are still more remarkable.





"PROTECTION OF OUR COUNTRY." BY WILLIAM COWPER.

## THE NOTE-BOOK.

THE patriotism of the sculptors who volunteered to decorate the Dewey Arch has unfortunately resulted in the death of two of their number, and the prostration, through an attack of paralysis, of a third. All three were old men, and the hurried work in the hottest month of the year has proven too much for them. Giovanni Turini was born near Verona, Italy, in 1841; he studied sculpture in Rome and Milan. He died of heart disease while engaged on some decorative work for the arch. Casper Buberl, who died shortly after completing his medallion of "Dahlgren," was, we believe, a native of Germany. Henry Baerer, the third to succumb, has modelled the medallion of Captain Lawrence of the frigate Constitution.

\*\*\*

BUT for the action of the National Sculpture Society and the Mural Painters' Society the Dewey celebration would show little more than the usual monotonous parade of military bodies, impressive in a way, but tiresome, even to those most directly interested. They manage such affairs better in Antwerp. At the recent celebration in honor of Van Dyck one of the principal features was a representation of the progress of art throughout the ages—a long procession of Egyptian dancers, Assyrian warriors, Greek and Roman sculptors and poets, worthies of the Middle Ages, and great artists of the Renaissance in appropriate costumes. Next came Van Dyck's portraits brought to life—Charles I. on horseback, Marie de Medicis, the Earl of Arundel, Lord Strafford, Cardinal Bentivoglio, the Earl of Pembroke, Ambrose Doria, and several others. Last came the painter himself, surrounded by living effigies of the cities of Antwerp, The Hague, London, Genoa, Venice, Rome, Paris, Vienna, Munich, and Dresden—the scenes of his artistic triumphs. Next day there was continuous parading of clubs and confraternities and members of the Academy in gold lace and official costumes, and the affair wound up with a banquet to the foreign delegates by the civic authorities and the Antwerp Academy. We may smile at the simple delight in color and pageantry that all this denotes, but why celebrate at all if we cannot do so artistically and enjoyably?

\*\*\*

It cannot be denied that the outlook for the success of the Paris Exposition is now far from promising. This is due not directly to the verdict pronounced in the Dreyfus case, but to the fear of further and more violent agitation growing out of it. The United States Commissioner, Mr. Peck, takes this view, but argues that so much money has already been sunk in the enterprise that every nerve will be strained to save it. Such

may be the case in France, but that will not quiet the apprehensions of outsiders. These, we may assume with Mr. Peck, will accept a scandal if it is acquiesced in by the French themselves; but if they continue to make a disturbance about "the affair," the world, with its usual regard for abstract justice, will hold aloof and execrate all concerned in it.

\*\*\*

As we have pointed out, there was little likelihood that American artists would have made a good showing in any case. The space obtained is far too restricted, and it was inevitable that jealousies and misunderstandings should arise over its disposition. Add to this that there seems to be danger of a small scandal of our own, arising out of the decoration of the United States Pavilion.



"THE CALL TO ARMS." BY PHILIP MARTINY.

THE committee appointed by Mr. Cauldwell includes several prominent gentlemen, who are so busy in other directions that they can hardly be expected to give much attention to the expenditure in Paris of a \$10,000 appropriation. And it is freely charged among New York artists that the men who are to execute the decorations were selected before the committee was appointed. Meanwhile, a cry has been raised in Boston that "the New York ring" and "the Paris ring" control all matters connected with American art at the Exposition. There may not be anything in these rumors, but the fact that they are in the air bodes ill for any display of American art at Paris.

\*\*\*

Of the many new etchings at Schaus's, several are after celebrated pictures by Meissonier. Among these, "The Game of Cards," a picturesque interior with figures in costumes of the period of Louis XIV., is etched by Mathy, and "The Maréchal de Saxe," an out-of-doors picture, painted in 1866, with the Maréchal and his aides on horseback, is etched by Jacquet. A new and very picturesque view of "Westminster" from the river, by Brunet-Debaines; "A Little Mortgage," a scene in a lawyer's office, after Sadler, by Dobie, and Greuze's charming "Spring," engraved by McCormick, are a few of the new subjects, some of which are still in the engraver's or etcher's hands.

\*\*\*

At Oehme's there is on exhibition just now the latest portrait of Mrs. Berry Wall,

by Madrazo. The painter, on his return to his New York studio in December, will bring with him his newly wedded wife.

\*\*\*

THE stained glass for the huge four-sided dome of the new Court House of Baltimore is nearing completion at Heinigke & Bowen's studios. Each side has a colossal figure (they are Logic, Literature, Courage, and Peace) seated, with appropriate emblems. A great skylight with eagles at either end, remarkably well treated in mosaic glass, and a smaller dome with a very happy arrangement of festoons and the classic "egg-and-dart" border, used with much spirit, are also in progress. Baltimore is to be congratulated if the other decorations of the building equal these.

\*\*\*

THE work of transformation at Knoedler's is far advanced at this writing. There will be the handsomest entrance on the avenue, Italian Renaissance in design, with tall pillars of polished red granite and a mosaic-paved vestibule. In addition to the elevator—the only one in any New York picture gallery—a double staircase at the back of the store will lead to the picture galleries beneath, which will be rooms for the display of water-colors and etchings. At Boussod-Valadon's also the charming entrance hall is being furnished up, and at Durand-Ruel's preparations are being made for an exhibition of paintings by Raffaelli.

\*\*\*

AMONG the new paintings at the galleries of Fishel, Adler & Schwartz are several Venetian views, which show how differently the "city in the sea" appears to different painters. To Ziem, Venice is all ultramarine sky and sea and warm, brown buildings. Rubens Santoro's view of La Salute shows a more prosaic Venice, in blue and gray, while Rico's Venice is all rippling water and spots of sun and shadow. A bust of a cavalier by Roybet, in falling collar and black velvet cap, a gorgeous Arab interior by Fabres, and Court scenes under Louis XV. by Sinibaldi fill the gallery with color, in the midst of which a picture by Cazin of a lonely farmhouse at twilight looks doubly melancholy.



"PEACE." BY DANIEL C. FRENCH.

ALEXANDER S. LOCKE.

FEW of our younger decorative artists possess a style at once so individual and so con-



DECORATIVE COMPOSITION. BY ALEXANDER S. LOCKE.

formable to recognized standards as the subject of this article. His work in stained glass and in mural decoration is both "safe" and original, and for this reason a short account of his methods and principles may be of real service to beginners in the difficult art of decoration.

Mr. Locke was born in New York City in 1860. Like almost all who have made a name in any walk of art, expression by means of form and color was familiar to him from infancy. There were, however, few opportunities for the employment of talents such as his, and, though from the first attracted to large decorative work, he was obliged to be content at first with making small drawings on stone for lithographers, or on wood for wood-engravers. One of his lithographic sketches, a portrait of the artist William Morris Hunt, came to the notice of Mr. John La Farge, who was then engaged in decorating the Vanderbilt houses on Fifth Avenue, and the interior of Trinity Church, Boston. The quality of the drawing, so unlike that of the ordinary commercial lithograph, struck him, and learning that the draughtsman was very young, and that he desired to work in a broader field, he offered to take him into his studio on probation, without pay. The offer was accepted, and young Locke was turned loose in the best-fitted studio of its kind that America could boast of at that time, stocked with what seemed to him an overwhelming mass of material in the shape of photographs of ancient and modern European art, and well

supplied with other models. All sorts of work were being carried on, mostly in the same building—stained glass, carving, inlaying, metal work, and painting—and among the men with whom he was brought in contact were Augustus St. Gaudens, his scarcely less talented brother, Louis, the late Theodore Robinson, and the engraver and stained-glass designer, Sidney Smith. For a month or so the neophyte was left to do just as he pleased, no one taking any sort of notice. He employed his time partly in looking at what was going on, partly in making fanciful designs of his own, and, at the end, he was set to work at first making geometrical designs for windows.

On leaving the La Farge studios, a move made necessary by some impending changes of the firm, Mr. Locke joined the house of Tidden & Arnold, which, shortly after, through the retirement of Mr. Tidden, became the present firm of Arnold & Locke. Among the principal works designed and carried out by him are the immense stained-glass skylight of the Produce Exchange, the interiors of the Church of St. Ignatius, New York, that of St. Ann's, Brooklyn, and St. Agatha's, Taunton, Mass.; the entrance hall, in green and white marble, of the Empire Building, New York, and the entire interior decoration of the Manhattan Life Building, New York.

Though he was reared in a school in which exceeding little attention was paid to the ideas or desires of architects, Mr. Locke has made it his guiding principle to work when possible with, and not against, the architect. He studies the building which he is called upon to decorate, its style, scale, and so much of the existing color as is not to be modified by him. He pays particular attention to the matter of scale. Having decided upon the style of ornamentation to be followed, his first step is to prepare full-size

cartoons in charcoal, which are fastened in the place which the actual work is to occupy,



"TRAGEDY." BY ALEXANDER S. LOCKE.

and then modified, if required, to suit the scale of the windows, piers, and other architectural forms. The color, if the work is to cover large spaces, is usually made to harmonize with the existing woodwork or stonework. Thus, at St. Ann's, where the pews, roof beams, and rafters are of carved oak, the coloring is mostly in warm tones of buff, dull pink, and gold, relieved with boldly stencilled foliage patterns in dull green and black. If, on the contrary, the spaces to be decorated are small, he believes that their coloring should be, in the main, complementary to that of the whole interior. If he were called upon to fill with artistic stained glass the windows of St. Ann's, he would be likely to use much blue, purple, and green, always bearing in mind the general effect rather than that of the single piece of work.

Nevertheless, it must be said that some of his best work has been done where the architecture was null, or worse. The being required to cover up bad color, to divide badly proportioned spaces agreeably, to make dullness interesting, and ugliness beautiful has usually acted as a stimulus, and brought out his strongest qualities.

We do not at present signalize any of these *tours de force* because, for the designer at the outset of his career, it is much better to study works, such as those already mentioned, in which variety and character have been attained through a treatment in scrupulous accordance with the effects established by the architect.

ROGER RIORDAN.



CHAPEL OF ST. VINCENT'S SEMINARY, GERMANTOWN. BY A. S. LOCKE.



## FIGURE PAINTING.

IN OIL, WATER, AND PASTEL COLORS.

THERE is nothing more beautiful in color



PORTRAIT OF MR. ALEXANDER S. LOCKE AT WORK IN ST. MARY'S CHURCH, TAUNTON, MASS.

than the flesh of very young children, so pure and so subtle. The tender tones in pale pink roses somewhat resemble the quality of a very young face, and these flowers make a good preparatory study for flesh painting. The fantastic hat and tie in the picture must be simply looked upon as a background to the merry little face. The drawing of a portrait is always the first consideration, and the student will probably find one morning disappear before the likeness is perfected, as well as the remainder of the drawing in. Charcoal cut toward you or rubbed backward and forward on a piece of sandpaper will give a fine enough line, and being so easily dusted off, keeps the canvas clean until the line is finally painted over with a little blue and white subdued with a very little Rose Madder. These very pure colors will not interfere with the delicate flesh tones. The color should be diluted with a little turpentine, so as to make the line flow easily. The canvas for this study should be rather smooth. In beginning to paint, find the key of the picture by putting some of the principal colors together, such as the hair color, the color of the lining of the hat, the background color of the tie, and the flesh tones, both on the light and shadow side. Also the red feather, being an important feature, the color should be rubbed in. If this precaution is not observed, the picture may be well advanced, but will not perhaps hang together. The background being exact in color, the student can proceed with freedom on the face. The colors to use for the flesh are Pink, Rose Madder, Yellow Ochre, a little Terre Verte, Cobalt Blue, and Silver White; for the mouth Vermilion should be added. Nowhere in the picture is absolutely pure white used, neither in the whites of the eyes, which are really

gray, nor in the high light; brilliancy must be given by the sharpness of the stroke and contrast with the dark pupil. The teeth are not white; they are in shadow, and are darker than the upper lip above the colored portion. These are small things, but of great importance. For the blue of the iris use Permanent Blue and a little Black to gray it, and Silver White in the lower portion. The modelling must be carefully sought out, but not overdone. It is important that the hair should be completed while the face is wet; the shadows of the flesh should mingle with the lights of the hair. Especial brushes come for the hair; they are particularly useful in curling locks of this quality. The bristles are divided, and with a little manipulation satisfactory results can be arrived at. For the background use Permanent Blue, Ivory Black, Yellow Ochre, and Silver White. For the lining of the hat use Yellow Ochre, Black, Silver White, and a little Burnt Sienna. Paint the red feather with Vermilion, Madder Lake, and Silver White, deepened with Madder Lake pure. For the white feather use Silver White, Cobalt Blue, and Rose Madder broken with a little Lemon Yellow. The brush used for the hair should also be used in the feathers. For the tie use the same colors as for the white feather, adding a little more Vermilion. The same reds must be used in the ribbons as used in the feather. When the entire canvas is covered, review the whole,

intensifying darks or heightening the lights, as the case may be.

WATER-COLOR: Whatman's 140-lb. paper,



"NARCISSUS." BY ALEXANDER S. LOCKE.

stretched or wet and pasted down to a board at the edges, will give the best rendering of the copy. The edges are too sharp all over to allow of the wet paper. The study should be carefully drawn with a lead-pencil. It is advisable to start with the flesh wash of Yellow Ochre and Rose Madder. Float in while wet the shadows in the sockets of the eyes, under the hair, and down the cheeks, under the lower lip and chin. When this is done, allow it to dry before working on it again. Paint the eyes and lips, using Antwerp Blue and Black for the former and Vermilion and Madder Lake for the lower. The nostrils should be carefully marked with the same color. Now paint the loose locks of the hair, using Raw Sienna, Yellow Ochre, Rose Madder, and a little Cobalt Blue. Very careful attention must be given to the drawing; it must be freely handled, and the lights must be correctly placed. Now paint the lining of the hat with Yellow Ochre, Cadmium, and Black. The red feather and stripes of the dress are done with Vermilion and Rose Madder. A little Chinese White will be required at the completion of the feathers and tie. If used too soon, it is apt to mix in with the other colors and look soiled or heavy. Use for the background first a wash of Light Red and Cobalt Blue; when this is quite dry, a wash of Antwerp Blue should be washed over the portion nearest the figure. Care must be given to the edges to get picturesque outlines. In painting the tie, wash in the delicate grays first. Use Cobalt and Vermilion, and break in a little Lemon Yellow.

PASTEL COLORS: Pastel is a most satisfactory medium to reproduce this little study in; the velvety quality of the pastels is more fleshlike than any other medium. Pastel canvas is best suited for the purpose. The colors can be rubbed together



DECORATION OF A SPANDREL IN ST. MARY'S CHURCH, TAUNTON, MASS. BY ALEXANDER S. LOCKE.



PEN DRAWING BY JULES JACQUEMART.

with a little cotton wool or the finger; on the hair they should remain as first placed; the same with the drawing of the features.

The general principles of color mixing having been given, the student must learn, by experimenting, how to subdue colors and produce the delicate differences which are ever found in nature. For practice in this there is no better medium to be found than pastel. The student will constantly be reminded of the drawing not only in the hair, but in the feathers. The first painting of the tie can be rubbed, but the spots and some outlines should be left untouched. When the pastel becomes too thick, flip the canvas from the back at the spot where it is too thick, or take a bristle brush and remove it. A sharp-pointed crayon can be used in drawing round the eyes and features generally and in some of the more positive lines of the hair. When completed, the pastel should be placed under glass to prevent the particles falling off.

RHODA HOLMES NICHOLLS.

#### PEN DRAWING—LANDSCAPE EFFECTS.

I HAVE been writing in the last three or four chapters about landscape and animals, and more particularly about animals in relation to the landscape. Two things have recently made me consider a special feature in regard to the matter of landscape. On the very day that I received from The Art Amateur proofs of the accompanying Jacquemart drawings, with the request to write about them, I received from a London friend a copy of The London Star, containing a drawing by Joseph Pennell, representing the banks of the Thames. A few weeks after I had occasion to visit the upper part of New York, and noticed a similarity between many of the views from Claremont, the site of Grant's Tomb, from Morningside Park, from the Harlem Bridge, and Turner's wonderful designs in his "Liber Studiorum," representing views of the environs of London. These two incidents suggested the train of thought revealed in this paper. The idea is how few art students realize that it is for them to learn to see nature from their own point of view and to select from nature anywhere an element which is picturesque. The suggestions given in the last chapter about rural scenes and the material they offer are of value to the art student, but he will profit little from them if he only interests himself in rural subjects and refuses to see elements of beauty in a view of a city suburb like Jacquemart's "Along the Seine." For example, the contents of Turner's "Liber Studiorum" portrays scenes representing

"Sheep Washing," "Straw Yard," "Young Anglers," all of which are rural subjects, and, on the other hand, such scenes as "London from Greenwich," which are city views, and where urban subject-matter is most picturesquely dealt with. It was eminently characteristic of the genius of Turner that he saw in the masses of clouds and city smoke floating over great stone steeples or broad cupolas, or in the choppy waves, half hidden by sea fog, or in the warehouses of the English harbor, as much beauty, as much dramatic element, as in the Westmoreland meadow or in the craggy Highlands of Scotland. And it often happens in modern art that a drawing testifies to the special ability of its author, inasmuch as he has selected some novel subject, or because he shows us that he can see in a novel way artistic effects in some familiar subject. Now, it was this that made the Pennell drawing, published in The Star, so attractive. Rarely have I seen an illustration in a daily paper so effective as was this. It was not a mere topographical diagram, showing the banks of the river and the buildings beyond. It was "composed," "arranged"—the foreground of the Thames embankment, the trees, and Cleopatra's Needle were one mass of dark; the buildings in the middle and the dome of St. Paul's one mass of light, and in the sky were immense cumulus clouds, intercepted here and there by the city's smoke. It was as fine as

one of Whistler's or Seymour Haden's etchings, yet the subject was a very ordinary one to Londoners.

Now, it is just such treatment of a common subject that reveals to us the artist: he sees in a superior way to the way we see. He finds suggestions of light and dark, of color, handsome picturesque outlines, imposing arrangement of objects, in scenes that would not attract the ordinary eye. I referred in a recent article to the portraits of Rembrandt, and may again refer to his etchings as paramount examples of this touch of the artist in revealing the picturesque in commonplace subjects. The beggar at the door of a hut, a pig in a pigsty, the simplest bridge over a sluiceway, draining a canal, were interpreted by his line in a manner that invests them with beauty.

Now, we have in the examples this month by Jacquemart a suggestion of this beauty—a beauty of light and shade—with which the draughtsman can invest an ordinary subject. Of course, the cupolas in "Along the Seine," the mansard roofs, and the trees, may not be stigmatized as utterly commonplace; in them Jacquemart did have certain picturesque elements, but the floats, the piles of lumber, the river wall, and the uninteresting sides of the houses are objects which, though they have no organic beauty, the artist has treated by giving them color with his pen line, so that we say of his drawing that it is far beyond the ordinary pen rendering of the average draughtsman who attempts architectural subjects. It is not as spirited as the drawing by Pennell we spoke of; it is not as imposing as Turner would have made it; it is not as subtle as Rembrandt's work, but it is a highly artistic piece of pen drawing. I might say, by the way, that Jacquemart has produced some etchings which are very nearly on a par with Rembrandt's. That one after Van der Meer van Delft, of the "Laughing Soldier," is one of the finest of its kind ever produced in any period of art.

So, you see, the rustic subject is not the only one capable of picturesque treatment; for if the reader lives in a large city, he may find in a view from any of his windows material for artistic treatment, and no matter how barren the housetops may seem at twelve o'clock noon on certain clear days when the atmosphere is almost blindly glaring, there is a chance that by five o'clock in the afternoon or at sunset or early in the morning there will be an effect of broad shadows, an interesting counterpoint of light masses and dark silhouettes that will be ca-



"ALONG THE SEINE." PEN DRAWING BY JULES JACQUEMART.





DRAWINGS BY FAMOUS ARTISTS—BOUTET DE MONVEL, GUSTAVE BOURGAIN, AND MADELEINE LEMAIRE.

pable of picturesque treatment. It is these effects that the true artist seeks for.

The difference between the every-day sketch of the average artist and the perfect compositions of Turner is that the former are casual views of nature, the latter are synthetic. By casual we mean any view the artist sees within a given focus when he sits down to make a mere study. By synthetic we mean to select from many views the essence of a given country's landscape—that is, that which is typical of the country the artist wishes to portray. It is what we spoke of in the August issue as one of the main characteristics of artistic work. Turner was magnificent in this respect. The Scotch Highland, the French village on the Seine, the English moorland, the British coast scenery, are all given in careful compositions in a picture which no photograph could possibly equal, because a photograph would give one view in one sky during one moment's aspect. But Turner selected the typical day or the typical morning, a typical kind of ground, the typical undulation of the waves, and, welding all together, gives us the best view of a Scotch highland or British port. Now, in so doing he finds the same problem that the poet Gray found when he wrote his "Elegy in a Country Churchyard"—

"The curfew tolls the knell of parting day.  
The lowing herds wind slowly o'er the  
lee,  
The plowman homeward plods his weary  
way,  
And leaves the world to darkness and to  
me."

True, he did not use nouns, verbs, adjectives, or adverbs; but objects for nouns, the intensity of the object for adjectives, the movement for verbs, the intensity of the movement for adverbs. Do you suppose it is less of a problem, when your sky space is to be filled, to select the kind of cloud—the cumulus, the stratus, or the cirrus—that shall be placed in it than it is to select the nouns in your poem—the *curfew*, the *herds*, or the *plowman*?

Determining what kind of clouds you shall use, you give them emphasis by making them large or small, intense or vague, and is not this as difficult as selecting your adjective—*lowing*, *weary*, *moping*, or *rugged*, and then your clouds, after they are defined as cumulus, indicated in tones intense or vague, what movement shall you give them? Shall they be slowly loitering above the horizon, as in Turner's "Isis" (In Pentworth Park), or in "St. Catherine's Hill, near Gilbert," or shall they be swiftly blowing over "Ben Arthur," or shall they be furiously rushing over the "Entrance to Calais Harbor," or "Ships in a Breeze," churning the waves into a frothy sea?

Then there comes in the subject of balance. Just as the rule of rhetoric requires that you find the best adjective for every noun or the best adverb for every verb, so the rule of harmony requires that you find the best thought (or moral) for every picture you draw.

"Where heaves the turf in many a moulding  
heap,  
Each in his narrow cell—"  
requires the context,

"The rude forefathers of the hamlet sleep."

The line, "Full many a flower is born to blush unseen" is strengthened by the context, "And waste its sweetness on the desert air," and so forth. An equal harmony is required in a product of the graphic arts. The vague and lazy clouds in the "Isis," with the tranquillity of the calm lake and its gray shadows, would be very inharmonious if the lake should be rumpled by choppy



waves, as though a strong wind were blowing, or spotted here and there with deep shadows, as though there were a storm overhead.

There are similar quiet clouds in "St. Catherine's Hill, near Guilford," with the long shadows of a summer afternoon slanting across the roadway in protracted stretches of luminous tone, but the wilder clouds in "Ben Arthur" allow deeper shadows across the valley and intense darks in the rocks in the foreground; while, again, in "Ships in a Breeze" there is a great shadow right across the water in the foreground, quite in keeping with a dark storm cloud in the upper part of the picture.

So it is that Turner employed fully as many means as does a poet in order to obtain his effects, and in employing these means never thought of one element by itself, but always as related to the other elements in the composition, always as playing a part in a pre-conceived whole.

The student who will follow this method, and set about reconstructing some of his old studies, making compositions that will tell the story of "Rain," "Sunshine," "Wind," "Evening," "Spring," or "Winter," will see what a great amount of study it requires to introduce all the parts of such compositions and have none prominent, save those that tell the principal parts of the tale.



#### ACTION IN DRAWINGS.

It is no easy matter to arrange a group of figures so that they "line up" in proper order. The ingenious way in which Bourgain has suggested the feeling of perspective—of the top figures of the sailors not being over the heads of the lower figures, but in their being behind the lower figures—is worthy of consideration. This is done by simply making the upper figures smaller than the lower, and having the lower figures cover some of the feet of the upper figures. It is often just such ingenious management of the parts of a composition that stamps it as the work of an expert, while the work of the tyro will be drawn correctly enough, but lack in the composing. The tyro will undertake to make a border around a page, and on the two sides will distribute his figures exactly as at the top and bottom, making them all the same size and showing the entire part of each figure; then he will wonder why his design is not effective.

There is, by the way, much to be learned by attempting to make borders around a page of text, giving due consideration to the different treatment required for the side panels from that required for the top and bottom panels. Among the modern illustrators supreme in thus surrounding pages of type by illustrative-decorative borders is Boutet de Monvel. The problem in the one at the upper left-hand corner of page 99 was to take out just so much of his picture, and yet not have it missed. How successfully he has done it! The trunk of the tree is hidden and part of the village, but we feel we could better spare that part of the scene than the left half, with its figure, cow, trees, and town. Considered as a group composition, we find a happy bit of judgment in allowing the little maid to be doing something that she can perform easily in company with the grazing cow. She can mind her distaff, while the cow, "creeping like a snail," leisurely crops the grass here and there, making a random detour of the fields. There could be no concerted action with the cow if Joan had some anticipated zeal, or were intent upon some violent action—playing, for instance, basket-ball or golf! All will agree that concerted action (no pun is intended) is also most effectively carried out in the other picture by De Monvel of the overzealous violin-player, whose protracted exercises have put the audience to sleep. In the forementioned compositions we see the complete picture of composite action, but there are also published in this number other studies of single figures meant to be part of a group, the one by J. Madrazo being particularly graphic in action. How admirably it indicates interest! The boy is simply one of the spectators in a crowd. The artist tells his story with very simple means. This simplicity should not be overlooked or be misunderstood. Not to realize that all drawings of figures should first tell their tale of action before they are made to tell of detail is to overlook the lesson of this sketch; to misunderstand it is to say, "Oh, I have been working so hard over my studies, trying to draw hands and feet correctly, but here is a study by the great Madrazo which looks as if it were drawn in ten minutes—the feet just a few lines. How easy! I'm going to give up drawing feet carefully, and just slap them in any way." That is a foolish mistake many students make who cannot distinguish between an artist's rapid sketch made simply to suggest action and the serious study he makes when he wishes to master detail. Depend upon it, in the final painting the toes were carefully painted on those feet. Do not let a sketch of this kind be your model for all your studies.

ERNEST KNAUFFT.





PERSIAN DESIGNS FOR THE DECORATION OF PLATES. FOR DIRECTIONS FOR TREATMENT SEE PAGE 103.



CONVENTIONAL BORDER FOR THE NECK OF A JARDINIÈRE.

## THE CERAMIC DECORATOR.

## DUSTED GROUNDS.

## I.

THE rich and brilliant color surface given by the use of dry color in the process of "dusting," as it is termed, gives effects obtainable in no other way. This work should be at the command of all china painters, be-



ing now, in its differing forms, in particular vogue.

For rich dusted backgrounds, procure a good quality of Grounding Oil, a flat grounding brush, or an ordinary square shader of large size, tile and palette knife, as usual; and another tile with surface free from turpentine, or a clean plate, to hold the color—also two or three soft pads of raw cotton enclosed in old India silk or very soft chamois skin. Some artists substitute wool for the raw cotton because of its greater elasticity.

All the details of this work are important. We consider the dry color first of all. But few colors furnished to the market are ground fine enough for this process—most colors, therefore, should be sifted through an improvised sieve of chiffon, or silk bolting cloth, if that is obtainable. The mesh must be very fine. The quantity of color needed will, of course, depend on the size of the piece to be decorated, but be sure to sift a sufficient quantity, as the work, once begun, should proceed rapidly.

Shading Green is an exquisite color for a collar round the top of a small rose bowl upon which a decoration of maiden-hair fern is to be painted. Grounding Green gives a soft, mellow tone for the top of jardinières or vases, with decoration of pink roses. Ruby furnishes a brilliant, exquisite tone for the edges of plates, with hawthorn as the flower motive. Empress Green is charming for plates painted with primroses or other yellow flowers.

The color being prepared, we next consider the Grounding Oil. Its condition is of the utmost importance to the success of the work; therefore try always to obtain the best quality; and as you turn it out from the bottle for use see that it is neither too thick nor too thin. A few drops on a tile will probably be sufficient, unless you are decorating a large vase or jar; do not pour out too much, as the oil dries after some exposure to the air and becomes useless. Dealers will tell you that if the oil is too thick it can be thinned with turpentine, and this is true; but the matter is so critical it is far better for the amateur to obtain a quality of oil exactly right for the work without manipulation. If at times, however, you need to add turpentine for thin-

ning, grind it into the oil *most thoroughly*, that the mixture may be absolutely uniform throughout.

Take a flat brush large as you can handle easily for the work in hand, work the oil well into the brush by trying it on the palette, first one side and then the other; then with broad, even, and rapid strokes apply the oil upon the china surface you wish to cover—let it go smoothly, as you would a tint of color. It is never amiss to grind into the oil a *very small* quantity of the tinting color, and some grounding oils are sold tinted with lampblack or pink.

With a colored neck or collar about the top of a vase, or bowl, the color generally shows quite up to the top of the piece, and irregular curves are sketched in India Ink about the bottom of the collar before the grounding oil is applied. The oil being laid on, notice carefully that *all* the space within the collar has been covered, then at once begin pouncing with the silk or chamois pad. Pounce at first lightly, that you do not drain off too much of the oil in spots, but let your work be very even and thorough. It is the usual mistake of amateurs to pounce the oiled surface too long—it is better to rely partly upon the natural tendency of the oil to dry. If the oil is properly laid, moderate pouncing will suffice for a small piece, the object being simply to obtain an entirely uniform surface, smooth and even throughout, and not overloaded with oil. We now see the use of a tinted oil which assists the eye and judgment at this critical stage of the work.

Having pounced our piece gently, as suggested, set it away for a few moments in a place free from dust. Sometimes one would wait five minutes, sometimes ten, or more. There is no rule for the time. An excellent plan is to work simultaneously on a broken bit of china as a test piece. At the end of a few minutes look your work over carefully, and taking a fresh pad, pounce the oil a little more, with elastic touch, until you think it sufficiently even and "tacky" to apply the dry color.

One rule is to continue the pouncing—letting the piece stand afterward as described—until a fresh pad used on it shows no traces of the oil. My experience is that it is easy to overdo the pouncing; but it is important to let the piece stand until the oiled surface is thoroughly tacky to the touch, and at this stage of the work a fresh pad would show little trace of the oil. Test the tackiness by hitting the dish with your finger end, on some place where the oil has run beyond the design, and try the color first on the test piece suggested at the beginning of this article.



When you think your ware is ready for the application of the color, be prepared to work very quickly. Turn the piece in the most favorable position—perhaps tilted over on one side—load a palette knife freely with the dry color and dump it on to the oiled surface.

Use a quantity of the color and distribute it evenly along with a soft, new brush of good size, every few minutes applying a fresh load of the powder with the palette knife. Work standing over a clean piece of wrapping paper large enough to catch all the powder that falls down or flies off. Work quickly, and do not neglect any part of the surface. Wherever the least bit of oil has gone the color will settle—it may overflow your design and have



to be wiped off later. If it flies inside a jar, clean every particle off, later, with great care, or it will show badly after firing. As you distribute the color richly with your soft, dry brush, notice any parts of the surface that still have an oily look in contrast to the perfectly dry aspect of the rest; dump the powder again and again upon the places, using the brush as before, until the surface will not absorb a bit more powder—be sure you have given the whole surface all the powder it can possibly take—then *blow* off any superfluous grains. Be very careful not to touch the powdered surface except with the brush, as the least blemish will show.

The dusting completed, set the piece away to be cleaned at leisure, and collect from the paper all the unused powder, which may be returned to its vial. F. E. HALL.

## DIFFICULTIES OVERCOME IN LUSTRES.

THERE seems to be an epidemic of people who are trying lustres, and not quite succeeding, if we may judge by letters of inquiry received and the statements of various china painters who are confused in the treatment. A few simple statements may put some of our friends on the direct course to secure better results from these fascinating lustres.

It is a fallacy to suppose anything painted on without padding will come out in beautiful smoothness. It certainly will not. But if a surface is very curved and twisted, as are fancy cups and saucers, borders may be simply painted on, and are more beautiful in their reflections than if very smoothly padded. The result appeals strongly to an artist. A gracefully curved lamp may be entirely painted with lustres, padded only on the plainest parts, first with pink and over a portion of it a little green, and in the third firing a thin wash of yellow. The result would be an exquisite shell effect of color and the lamp a highly decorative ornament.

But for most pieces of china use the lustre sparingly and tint it smoothly. It has a radiant, jewel transparency, too precious to be used in quantity; a little gaudy, perhaps, if not contrasted with color, but very elegant if used sparingly and carefully finished



with gold. As jewels need to be fittingly set to bring out their true beauties, so with lustres. They seem cheap if in great quantity without proper surroundings. A plate with curved edge may be painted with pink, ruby, or violet, and the centre with a cream color, the two greatly differing mediums held together effectively with gold, and some flower painting interspersed in panels. Do not use the lustre on plain surfaces without carefully padding with cotton and silk wad. The linings of cups must be most carefully tinted; yellow and ivory lustres are the best for this purpose. If only a narrow border on inside of cup is desired, and it is to be covered with a gold design, it is quite safe just to paint it on. But in painting do not work over and over, as you would with color, to secure smoothness, but lay firmly and quickly with a camel's-hair brush, and do not go over again, but let the lustre blend naturally. A smooth border may be laid in this way if the brush is not too full of lustre. After any tinting is put on dry lightly in a studio oven, and when quite cool again, wrap in tissue-paper, to keep from the dust until it is convenient to fire. A studio oven is an absolute necessity. Arrange it over gas or oil-stove, so it may be heated in a moment. Radiators will not do. The china should be put directly in an oven in the room in which the work is done, and not dried brown, but simply warmed. Gold may be laid directly on the dried lustre work before it is fired, but we do not advise it to the amateur, for there is so much danger of spattering the tinting or making a false stroke, and then the work goes for nothing.

The spots that so many complain of finding in their work after firing are quite unnecessary. They come from small particles of lint or from dust in the atmosphere. There is not so much inclination to take up such particles during the tinting process as there is after the work is finished and laid away for firing. It is really astonishing how much damage a little dust can do to lustres. Particles that would not have any effect on colors become larger after firing when they have rested on lustre grounds.

Lustre does not take over India ink. If flowers are to be painted into the lustre, a very clever way to manage it is to quickly sketch the flowers in India ink and put on the lustre border or background as if the sketch does not exist. The ink will protect the lustre from that part of the surface, and subsequently flowers may be painted in color in the spaces that in this way remain white. If the flowers were painted first, they would be soiled by the tinting process, and if the space were taken out with alcohol, it is a tedious process and not nearly so dainty as a sketch.

Avoid oily surfaces. Lustre will not be brilliant unless directly on glazed china.

There is an added charm in opening the kiln to see the results of firing of lustres. They commence all the same *écru* color, but develop into wonderful ruby, pearl, and pinks, soft greens, and iridescent and indescribable colors.

The lustres are put up in little bottles, and even one drop goes ever so far. They are not expensive materials, unless it be taken into consideration that they need gold to finish into beautiful designs. Use by putting the brush in the bottle, but beware of getting the colors mixed. In the liquid state, if mixed, they mingle into grays that are very nice in color, but probably not what you want. Dip a camel's-hair brush in the bottle and apply directly to the china. It dries too rapidly if poured out on the palette, and would be a waste of material. Erase with alcohol if it goes beyond the design.

Lustres are used for backgrounds, for portions of decoration, and for a whole sur-



face. In some magnificent French decorations lustres are used for the body color of vases, except for a panel of figure painting. Sèvres has fine pieces in this style. Sometimes the lustres are variously ornamented all over with gold designs. Others have only the neck and base of vases of lustre. Edges of plates are bordered from one to two inches, and finished with gold and paste.

It is not necessary to have separate brushes for each color. Only keep the brushes clean with alcohol and have them dry before using. Three or four camel's-hair brushes are all that are necessary. It is much better to have a small number kept clean than a confusing number that are liable to get mixed, and subsequently work mischief. It seems a simple thing to say, but *do* put the corks back in the proper bottles. If the cork that has become moist with green lustre is allowed to touch the yellow, it will turn the yellow green. Violet will be blued by yellow and reds and pinks spoiled by any other color. Label the corks on top if they are not already so marked when purchased.

FANNY ROWELL.

#### THE ART OF MINERAL PAINTING.

##### XI.

If one can paint a good sky the success of the picture is assured. The broad, free handling and quick eye for effect necessary is warrant for the rest, and it is here that the slow-drying mediums are indispensable. With colors well tempered and broad, flat brushes one can work with perfect freedom.

If it is a sunset, Ivory Yellow, Carnation No. 2, Light Sky Blue, and Bronze Green are wanted. Carry the Ivory Yellow quite across the picture and two-thirds the distance up, using a large brush. Put in also the Light Sky Blue and Bronze Green at the top, and then break the two together with Carnation.



Don't try to make an even tint, and use no pads or stipplers. It must be full of all sorts of pretty gradations, suggestions of clouds half formed, like moving vapor. If there are clouds, put them in boldly. Sometimes it may be necessary to have lights or to cut them out and tint them afterward; sometimes the finger will take out or model better than the brush. Violet of Iron is a good color to use near the horizon or in the shadow side of a cloud.

Another sky may have the blue running into warm gray at the horizon, and broken with fleecy white, or great tumbling masses of yellowish white with gray shadows. These first tinted delicately with Ivory Yellow must be cut out with the blue and then the edges softened. Black, Light Sky Blue, and Carnation, or Black and Ivory Yellow or Pearl Gray, will model them. Copenhagen Gray is a fine color if no iron reds are needed. For a stormy sky Copenhagen Gray has no equal; it glazes splendidly when used heavily, and not badly in thin tints. Generally one of the soft colors can lend aid if necessary. This is also a good color to use in winter landscapes. The whole sky should be painted for the first firing, but it may afterward be wholly or partly repainted as necessary. Always carry the sky tint over the distance, and if there are trees or a building against it, except in the immediate foreground, it is better to cover them also. Then strengthen the distance in any manner necessary. If a violet, Carnation and Blue or Violet of Iron. Sometimes a very little Violet of Gold, but whatever it is, should be broken into the sky color, more gray added, but always broken together. Never make a solid tint of it. The color of the distance should be carried over the middle distance, gradually strengthening to the foreground. Any positive color in distance or middle distance means only a touch of local color on gray.

Water is generally a repetition of the sky. If a sunset, the colors are simply reversed, the stroke of the brush being always horizontal. Make all the use possible of reflections; they must fall perfectly straight from the object, sometimes with the brush or by cutting out. Make lines of light, crossing them like a ripple, for it adds much to the depth of the water. Take care that greens are not made too intense; it takes but very little even in the foreground. Brown No. 17 and Pearl Gray will make a sandy shore near at hand, and add to it Brown No. 108 for sandy roads. If there is a building at a little distance—a ruin, for instance—the browns will work into the sky tints, making warm grays. But here there should be no harsh outlines or sharp detail.

Greens in the foreground had best have an under tint of Pearl Gray and Moss Green with Mixing Yellow if necessary in the lights and Brown, Green, or Brown No. 17 in the shadows. Let it be as a gray under everything, and in bringing up detail with more positive color don't lose it all. It will help to give a feeling of atmosphere, and prevent colors from becoming too crude. While the middle distance may be brought nearly to completion for one firing, it is better to have the foreground in broad tints only.

For the second firing strengthen or change the tone of the sky wholly or in part as necessary, and do not forget to carry some of the same color into the distance to keep the whole in harmony. Foliage is worked up on the same principle as a water-color drawing is made—first the high lights laid in broadly, then half tints, and lastly strongest touches. Always have plenty of the sky tints in the foreground trees, keep the handling loose, and avoid crude color and harsh lines. Grasses or strong lights of any description can be cut out with the scraper and toned with proper colors.

E. C. DARBY.

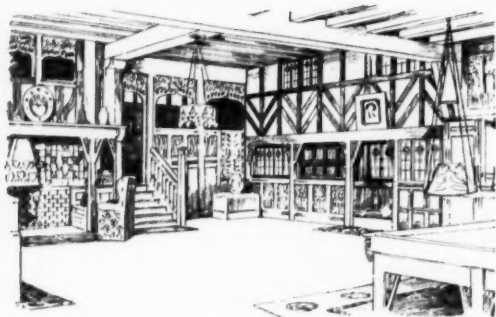


FIG. 1. ENTRANCE HALL OF A HOUSE. BY M. H. BAILLIE SCOTT.

#### FIGURE PAINTING IN MINERAL COLORS.

WASH your plaque with spirits of turpentine and set it aside to dry. Make a careful tracing of your study, and after it has been transferred to the china outline carefully with Blood Red. I trust you will have your paint box filled with freshly prepared color. Take out some Blood Red, to which add a small proportion of Ruby Purple and a little Albert Yellow. Paint the large plaid ribbon bow in broad washes of the Red and Yellow, then with a clean, medium-sized, pointed brush take out the lights. Do not try to paint each individual stripe in the ribbon, but try for a good effect of clean, crisp color. The aigrette is principally yellow, with a touch of the Blood Red and Ruby, and should be painted with one or two sweeps of the brush.

Make a shadow color of Black, Yellow Brown, and a little Blue for the white feather. With the broad brush indicate the direction of the fibres, and again with the pointed brush, free from color, take out the sharp, crisp lights. The red feather must be painted with the Blood Red and Ruby. Paint the red feather first, then with the clean, pointed brush draw the fibres of the white feather over it. In taking out the lights in the red feather, do it delicately, so as not to remove all of the color. In this feather we do not want the white china to show through, as it would make harsh lights. The crisp lights are all in the white feather. The buckles should be indicated with Blue and Black, making a blue gray; and when finished, ready for the last fire, touch each bead with enamel.

The light yellow in the hat beneath the buckle paint with Albert Yellow and lightly. I use Albert Yellow in preference to all other yellows, as I find it so reliable. It fires just about as you use it. For the under brim of the hat use Sepia, as it is less fugitive than Yellow Brown; where it turns up at the back use a little Red in the reflection. The hair is painted with a color made of Sepia, a little Black, and a touch of Blood Red. The very

high lights should be of Yellow Brown and Albert Yellow. Take plenty of color in your brush, and paint the hair with curved strokes, to obtain the wavy effect. The curly hair falling over the face can be done with the pointed, fine brush. If you are in the habit of stippling, have ready a clean, fresh supply of graded sizes.

First paint the features, beginning with the eyes, for which have Banding Blue for the iris. The pupil should be of Black, with a little Ruby. Paint the eyes, for the first fire, very delicately, and remember that if you get them strong and staring, the pupils standing out like two black spots, you can never tone them down nor work the rest of the face up to that key. So do not lose sight of the fact that the eyes and mouth must be kept in a much lower key of color than the rest of the face until the last fire. Use very little Black in the first fire and more Blood Red and Sepia. The eyelids and the shadowed tone above them should be indicated with the Sepia and Blood Red, the shadow around the eyes with a touch of Albert Yellow in the highest light, and Sepia in the half tones; the shadow around the nose is of the same scheme of color, using a very little Blue and Black in the deepest shadow under the nose and around the mouth. To me there is a bloom around the mouth and chin of a baby such as we see on a luscious ripe peach. To obtain this effect, use a little Blood Red with a very little blue in the first painting.

For the dear, moist baby mouth, with the tip of the rosy tongue just showing and the little pearls of teeth, I would use Blood Red and Ruby for the lips and tongue and the least little bit of Gray to indicate the teeth. The shadow under the hair must be warm gray, made with Sepia, Red, and Black. Remember, that there are no cold shadows in baby faces. The pink in the cheeks can be suggested with a little Blood Red and Carnation. Work in a little Yellow Brown with the red for the cheek in shadow. The big, fluffy bow you will paint with Yellow Brown and Blood Red, a bit of blue, or indeed any warm color. Cut out the high lights and the dots with a clean brush; for the collar a little gray, as linen will give a different texture from mull. The striped blouse that shows on the shoulder is painted with a little Gray and Blood Red. The background is a medley of warm colors, principally greens, with a little Sepia and

Blue washed in beneath the hat and Red in the upper left-hand corner. All amateurs have an insane desire to paint cupids and garlands of roses, and my own experience has taught me that it is most kind to let them try it, even in their first lessons, if they so desire. The cupids illustrated in this number are sufficiently difficult to tempt even the most aspiring beginner. Make a tracing, and be sure that it is carefully and accurately drawn. Transfer them in the usual manner. With the finest possible brush outline them in Blood Red. Indicate the little features. In this instance I would advocate the use of the small brush. Lightly wash in the hair. Let the first outlines in a way indicate the strong touches in the hair; model the little bodies in warm, pinky shadows—Blood Red, Yellow Brown in the very darkest shadows, a little Green and Yellow Brown. Put in the wings in pearly shadow, Blood Red, Yellow, a touch of Blue, a bit of Green. Think of the inside of a beautiful shell and try to put that coloring into the little wings. The musical instruments can be painted with a bit of Sepia and Albert Yellow.

CECILIA BENNETT.

#### AMERICAN MOTIVES FOR CHINA PAINTERS—HISTORIC SUBJECTS.

It is surprising that it is not a more prevalent custom for the ceramic decorator to use

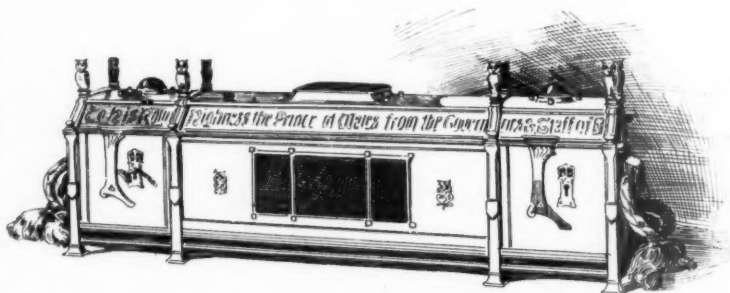


FIG. 2. SILVER AND ENAMEL CASSET. EXECUTED BY NELSON DAWSON AND EDITH DAWSON.

American subjects. What little has been done in New York and New England certainly has not exhausted the subject, for although all the Washington headquarters, even including some spurious ones, may have been depicted, there is so much change in a city like New York or Boston and its surrounding towns, that there is always a chance to find some building which, though not strictly historical to-day, is likely to be so to-morrow, since it is to be altered or torn down to make room for a more modern edifice. And the alert sketcher who obtains a view of it to-day may have in his possession a few years hence a valuable historic record, and it is quite appropriate that such a record

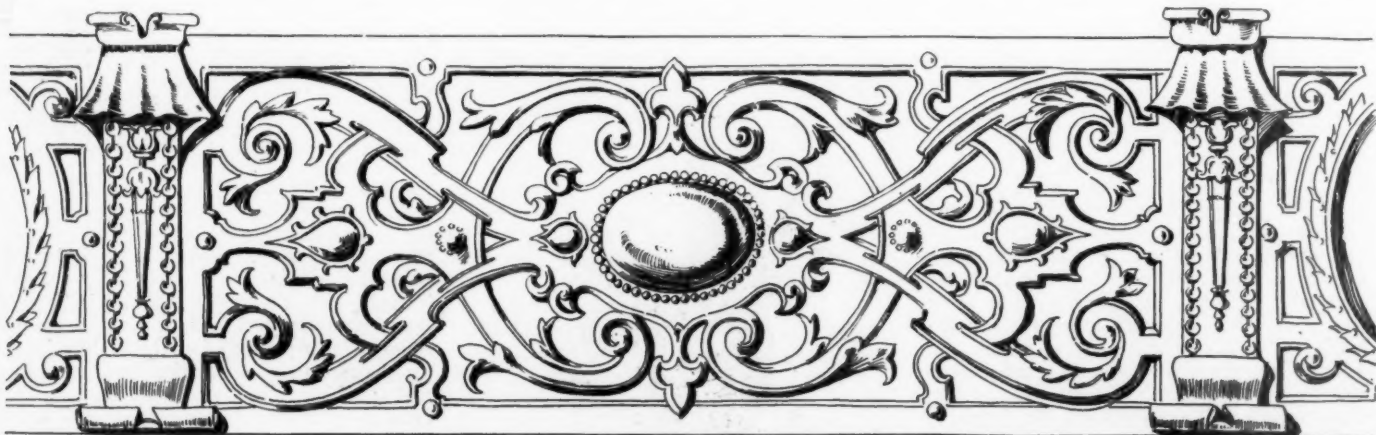
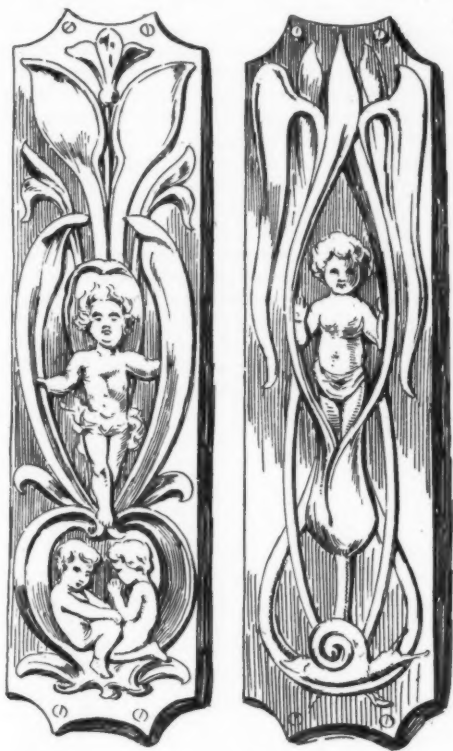


FIG. 3. REPOUSSÉ COPPER FRIEZE. EXECUTED BY JAMES SMITHIES.





FIGS. 4 AND 5. DOOR-PLATES. DESIGNED BY E. M. ROPE.

should be put into permanent form by the flame of the furnace.

And though this material of semi-historical matter would be the main material for the Northeastern student, there is in the South, the Middle West, and the West a tremendous amount of subjects that have not been touched by the ceramic decorator.

The Dewey plate is meant merely for the suggestion of an American hero plate with a portrait in the centre and on the rim a repeat emblematic of the profession of the subject. An army officer might take the place of the admiral, in which case swords might replace the anchors. A statesman might be the subject, in which case the repeat should be emblematic of patriotism, government, or oratory—a cap of liberty, a fasces, a roll of manuscript, and a stylus. Any public man might be the subject, and in the border could be introduced medallions of the place in which he was born, the school-house in which he was educated, his final place of business, his factory, church, and so forth. If an inventor, his inventions could take the place of these buildings. There is one remarkable, though by no means praiseworthy, characteristic of the young designer and decorator in America, and that is, he very often protests against the subject-matter he has to introduce into his design. Now, as a matter of fact, he should delight in mastering such problems. To introduce into the rim of a plate a steamboat, a locomotive, an automobile, or a flying machine, is, of course, difficult, but his very business is to master just such problems.

The designer may take this subject with very few materials. Nothing more is needed than one color—say a Delft Blue or Delft Green, or Pompadour Red—a fine pointed brush, turpentine for a medium (it is not necessary to use a flux), a plate to paint on, some clean rags, and alcohol to wash your brush in. The main thing is by practice to acquaint yourself with the “feel” of working on the china. The first experience is, it seems as though the paint wouldn’t flow. You wish you could mix it with some other fluid, wish the china were not so smooth, and you are disappointed because at the end of every line appears a little dark spot, while

you notice that in the work of experts there are no such spots. Now do not be discouraged, or hope to find a remedy in some textbook or in the use of some patent medium, but be content to practise over and over again, for it is solely the matter of practice that gives you the facility of painting without the spots at the end of the brush mark.

If your plate is very expensive or the firing costs you much, you had better rub out your design with a rag dampened with turpentine and go to work a second time. When you do so, be sure that the plate is perfectly clean and dry. In order to get your design on the china, the best way to do is to make a drawing on thin paper and then place it over your plate, and between it and the plate lay a sheet of transfer paper (red is very satisfactory); then go over your design with a hard pencil and plenty of pressure, and the transfer paper will transpose it to the china. You should then paint it in the manner easiest to you. The motto for the beginner is simply to “get there.” As long as you get your design on the china satisfactorily, it makes little difference what your process is. If you can wash in your light and shadow without outlining, as one paints in water-color, do so; if, on the contrary, you feel you can work better if you first outline the whole design, why go over the transfer with a fine brush. After a while you will get so that you can work like an expert designer—that is, minimize your lines—painting the rope strands, for example, with two lines something like these ( ), only close together. Remember that the beautiful designs we see on Japanese and Chinese pottery, which are drawn with a sureness of touch that is simply marvellous, are the result of years of practice.

I have said that if your china or firing is expensive, you had better wash off your spotted design and go to work again, but if you have your own kiln, do not be afraid to fire your spotted design simply to see how the best parts of it will come out. You will then realize how necessary it is to put your paint on richly, yet not too heavily. If put on too sparingly the result is a “starved” look; if put on too heavily the paint seems to remain on the surface. In regard to line work on china, I would say that it is more beautiful work than many china painters are aware of. The Chinese and Japanese use it frequently in conjunction with wash work, and they have a fascinating way of suiting the breadth of the lines to the surface they are working upon, using an attenuated hair-like line on the close-grain Satsuma ware and on egg-shell china, but a broad line on stoneware. The designs on Satsuma by Ninsai are, indeed, like a Helieu dry-point etching. Again I would say do not be afraid of painting a design in a simple fashion. The Olympia saucer is intended to show how little in the way of shading will give an effect; the clouds and ship are here drawn with the fewest lines possible. On this ground I call the contents of this chapter instruction for the beginner, and any reader who has followed the pen-and-ink articles given in *The Art Amateur* can make novel designs.

E. KNAUFFT.

## THE HOUSE.

APPLIED ART AT THE ROYAL ACADEMY.

I HAVE just received a post-card from one of our best-known artists, who some time ago packed up bag and baggage with great glee, and exchanged the overwhelming heat of London for the balmy breezes of a quaint little watering-place on the coast of France, in order that he might—to quote his own words—“work at ease.” It would seem, however, that the proposed programme of “work” is in serious danger of unfulfilment, for the communication in question simply contains the irritating intelligence—irritating, at least, to those of us who have to keep in harness—“Am doing nothing all day but lying in the shade, reading, smoking, drinking beer, and trying to get cool.” And this pretty well illustrates the condition of things which has obtained over here in art circles during the past few months. Not that all are so favored by fortune as to be able to while away the summer in “sweet do-nothingness;” but those who *can do*, and the rest have just been shirking every atom of work the execution of which could be avoided by hook or crook.

\*\*\*

TRULY, a fixed determination on the part of the temperature to remain somewhere between ninety and a hundred in the shade is not calculated to stimulate creative genius, no matter in which walk of life it may be found, and I have hardly felt surprised when mild suggestions of mine in various quarters, that material for my letter to *The Art Amateur* would be welcome, have been met with a pained, wondering expression, clearly indicating that my auditors considered me the most unreasonable of individuals—if they did not entertain suspicions of my sanity. Faithful promises for the future—“when it gets a bit cooler”—have been many, but as to the present the proverbial “wild horses” might



FIG. 6. BASE FOR AN ELECTRIC-LIGHT COLUMN. DESIGNED BY A. DRURY.

exercise their powers in vain. However, as week has succeeded week, the knowledge that something must be done has been ever present with me, and, as a last resource, I determined that Burlington House should provide me with subject for cogitation pending the arrival of greater things.

\*\*\*

WHATEVER may be our opinion of the majority of the pictures which crowd the walls of the stately building in Piccadilly during the London season, it is certain that we do not expect to find there anything approaching a representative display of decorative art; that appears to rank very far down in the estimation of the powers that be, and is as but a drop in the bucket when compared with the uninteresting, but profitable—to the

children in every one of their many moods—grave and gay, sleeping and waking; indeed, she may justly be described as one of our most gifted artists of childhood, for there are very few who can vie with her in depicting and idealizing the rising generation. Unfortunately, the exquisite modelling of the youngsters in these door-plates cannot be adequately represented, save by photographs, but the two sketches shown will, at least, give some idea of their conception and treatment.

\*\*\*

ANOTHER rarely talented artist and crafts-woman, and one who, strange to relate, has been tempted to forsake the brush for the furnace, is Edith Dawson, who, together with Mr. Nelson Dawson, has done much to raise the art of enamelling on metal to a posi-

tions, and does not believe in perpetually pursuing well-beaten tracks. He holds, in the first place, that it is false policy to cover with plaster, wall-paper, or anything else, the main structural features of any room, and by way of protest against that course so generally pursued he makes them play a part, and an important one, too, in his decorative schemes. It is not likely that his ideas will win the approval of the majority of people (perhaps they are all the better for that), but there are few possessing any taste at all who will withhold admiration from his striking originality. The ponderous cross-beams and rafters of the ceiling; the half-timbering of the walls; simple, sturdy pillars, and quasi-naturalesque carving in this case have a charm all their own, and whatever might be the impression formed upon entering a hall



ARRANGEMENT FOR THE RECEPTION-ROOM OF THE ARTIST'S BUNGALOW. BY W. P. BRIGDEN.

painters!—array of portraits of somebodies and nobodies—mostly nobodies—that cover I should not like to say how many thousand square feet of wall space. But still, the Architectural Room and the Sculpture Gallery, both absurdly inadequate, are not altogether barren; some good work is “accepted,” and of this a few impressions are given in the illustrations accompanying my notes this month.

\*\*\*

FOREMOST among those of our British women who have adopted the cultivation of the applied arts as a profession is Miss E. M. Rope, of whose genius I hope to write more fully at some future time. Meanwhile, I am glad to be able to illustrate the two dainty door-plates, designed for execution in bronze, which appear in Figures 4 and 5 herewith. Miss Rope revels in modelling the forms of

tion such as it has never formerly occupied in this country. Of these two workers, also, I shall have more to say later, and must be content for the present with illustrating the chaste silver and enamel casket portrayed in Figure 2. It is really necessary to see this, glowing with all its iridescent coloring, set off by the sheen of the precious metal constituting the groundwork, to fully appreciate its exquisite charm, but the refinement of its lines may be noted in the engraving, and they alone are sufficient to make one wish that all caskets selected for purposes of presentation to eminent folk were characterized by equally good taste.

\*\*\*

FROM the Architectural Room comes, the “Entrance Hall of a House at Windermere” (Figure 1), by Mr. M. H. Baillie Scott, an architect who has the courage of his convic-

so decorated it would certainly not be one of commonplaceness.

\*\*\*

PASSING from interior to exterior work, we cannot claim in this country that the lamp-posts and electric-light standards of our great cities are things of beauty; therefore, when we note the fact that a sculptor of note is turning his attention to their improvement, and that our Royal Academy itself regards his endeavors with favor, we cannot but feel, with a sense of gratitude, that there may be some hope for the future. Such, at all events, was my feeling when studying the electric-light column, by Mr. A. Drury, of which Figure 6 shows the base. The poses and modelling of the winged cherubs, separated by shields bearing the arms of the municipality for which the column has been designed, are as fine as they



could well be, while the solemn owls above, with their nocturnal significance, impart a touch of poetry to the scheme which is so refreshing in this matter-of-fact age.

\*\*\*

THE last illustration, Figure 6, is not from the Royal Academy, and the only reason for its appearance here is the fact that it is representative of a development in the decoration of English homes, which must be regarded as of considerable importance. Hammered metal-work is growing rapidly in favor for the embellishment of all manner of associations where but a few years ago its presence was never even contemplated, and I am glad that such is the case. I cannot in the space remaining at my disposal this month enter into the discussion of the subject at any length, so will simply refer briefly to this repoussé copper frieze, executed by Mr. James Smithies, of Manchester, and exhibited at an Arts and Crafts Exhibition held recently in that city. The design is, of course, inspired by old "Elizabethan" or, as we love to term it, "English Renaissance" traditions, and is vigorous in conception and execution alike.

R. DAVIS BENN.

THE ingenious design which we illustrate herewith is executed in pyrography,



PORTRAIT PANEL IN PYROGRAPHY. BY RAPHAEL A. WEED.

and is the work of a rising young artist, Raphael A. Weed. Mr. Weed was born in Newburg, N. Y., and acquired his art training at the Art Students' League under Douglas Volk. Recognizing the possibilities of pyrography, he has devoted considerable attention to the use of the platinum point as a medium for interior decoration, and his work, which has been exhibited in New

York, Chicago, Philadelphia, and elsewhere, has attracted much attention for its originality. The present portrait panel of Admiral Dewey has been bought by the Honorable C. C. Shayne, of the Dewey Reception Committee, for presentation to that committee by Mayor Van Wyck, who in turn will present it to the Admiral on his arrival in New York. It is framed in a most unique manner in burlaps. Although several artists have taken up pyrography, it is as yet in its infancy here. This is unfortunate, for in no other medium can so many exquisite tones (ranging from pale ivory to the darkest brown) be obtained by the use of one tool. The materials, too, being inexpensive, should be another inducement.

THE discoveries of Roman remains at Silchester, England, during the past year are of uncommon importance, particularly as regards the mosaic pavements unearthed. One of these is believed to be the earliest yet found in England, and is assigned to the first quarter of the first century, A.D. It has a border of a flowing honeysuckle pattern, well executed in the common stones of the neighborhood, hard chalk, and Purbeck marble, helped out by various shades of burnt brick. An enamelled brooch of gilt bronze and a pair of iron handcuffs were also found.



THE FURNISHING OF THE LIBRARY IN "THE ARTIST'S BUNGALOW." BY W. P. BRIGDEN.

## THE ART OF EMBROIDERY.

SINCE the fair Penelope employed the weary days of her lord's absence "in dainty work, most delicately wrought," or Matilda of Flanders with her court ladies plied her needle on the famous Bayeux tapestries while her great lord was conquering the Saxons, fine needlework has properly been the favorite handiwork of gentle dames in all times. This most elegant form of decoration is today employed chiefly on the handsome cushions so profusely used in every well-appointed home. With this number of *The Art Amateur* we publish several handsome designs for cushions. No. 1 is a design for sofa-cushion. Foundation is of moss-green satin, centre of dark-green velvet; the scroll design an appliqué of écarlé, outlined in rope stitch with pale gold embroidery floss. Baste the satin carefully on a firm piece of holland, then fasten it in a frame, and paste the piece of velvet on the linen, using cooked flour paste. Trace the pattern on the linen, cut out with very sharp scissors, find the exact centre of the cushion, and fit the pieces very carefully, as in the design. The velvet centre can be omitted. Fasten the écarlé linen, using thumb-tacks, on a drawing-board or table. Be sure the threads of the goods run straight. Trace the pattern carefully on the linen, using carbon impression paper. Cut out the scroll *all in one piece*, cutting outside of the traced outline; lay the linen scroll on the satin, fastening at the four corners and in the centre, then baste carefully to the satin; work the outline in rope stitch with pale gold floss. Fill in spaces 1 and 2 with network of pale old rose floss, while in 3 and 4 use apple green.

Another and more elaborate design for appliqué work is found in Figure 2. Here the foundation is ivory white satin or cloth appliqué in pale old rose satin, outlined with narrow gold military braid. The braid is couched down with old rose silk; dark scroll worked in satin stitch in light olive; dark spaces a deep old rose satin.

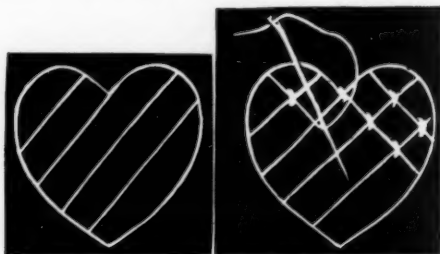
The handsome heraldic design given in the supplement may be worked on canvas, serge, or satin. A dark bottle green is preferable. The lions may be cut out of satin and applied, the outline to be gray, worked in a darker shade of silver gray floss. Use the same floss in the shades of gray to outline the scroll. The flowers should be in two shades of old rose. Work the laurel wreath in two shades of olive green in solid satin stitch; the shield in satin stitch, with the foundation in silver, bars in crimson, crown in gold, ribbons in two shades of Ceres blue. The lions, scroll, and ribbons might be worked in outline stitch with gold and the wreath and shield treated as described. The scroll forming the lion's tail will be seen to reverse and attach to the other side, indicated by the asterisk. This design fills three corners of the cushion, the monogram of the owner to be placed in the fourth corner. Work the monogram in satin stitch with crimson and gold. Satin and cloth must be *backed* before they are ready for work. Unbleached linen or fine holland is used for this purpose.

Stretch linen firmly and evenly on a frame, then trace on the wrong side of the framed holland the pattern required. Baste the satin or other material on the upper side of the linen. When thoroughly dry, cut figures out with very sharp scissors. Materials for foundation are *backed* in same way.

A paste for backing cloth, plush, serge, or satin is prepared as follows: Take three tablespoonfuls of flour and about one-third of a spoonful of powdered resin, mix smooth with half a pint of water, adding a little at a time; pour into an iron saucepan and stir till it boils. Boil *five minutes* gently. Cool before using. Spread the paste smoothly on

the linen, place satin on the linen, and smooth down with a soft cloth. To do the various stitches required in these designs, the following directions may be useful:

**NETWORK:** Fill the needle with floss, put it in the upper edge, carry to the lower edge, then back to upper edge till the surface is spaced with even lines, as in Figure 1. Cross these bars, taking a backstitch into the foundation at every crossing, to secure the bars (see Figure 2). Rope stitch requires



FIGURES 1 AND 2. NETWORK STITCHES.



FIGURE 3. SATIN STITCH.



FIGURE 4. ROPE STITCH.

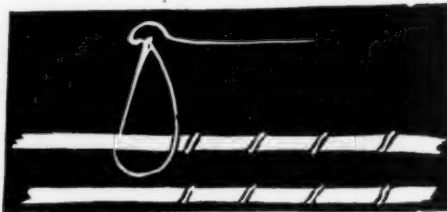
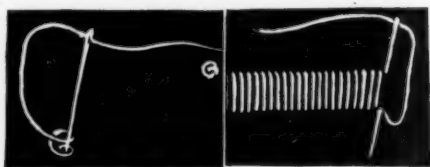
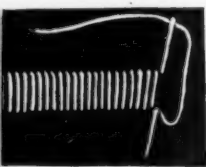


FIGURE 5. COUCHING.

FIGURE 6.  
THE FRENCH KNOT.FIGURE 7.  
OUTLINE STITCH.

no direction other than the illustrations. **SATIN STITCH:** Plain satin stitch is worked smoothly and evenly across the pattern (see Figure 3). **FRENCH KNOTS:** Draw the needle through from the under side, wrap the floss twice around the needle, put needle back through the material (see Figure 6), alternate colors. **COUCHING:** Lay the braid evenly on the outline, hold down with the left thumb, and cross from beneath at regular intervals with silk (see Figure 5).

For the Cupid figure given in the supplement I would suggest that a firm satin in a deep shade of cream color be chosen, the figure to be outlined in pale old rose floss, hair in pale gold, eyes Ceres blue, eyebrows and lashes in Vandyke brown, mouth in coral pink, and wings in two shades of dove gray. The shell may be worked in pale white, the

morning-glories in two shades of Ceres blue, leaves in two shades of moss green, and stems in Vandyke brown. M. HOPKINS.

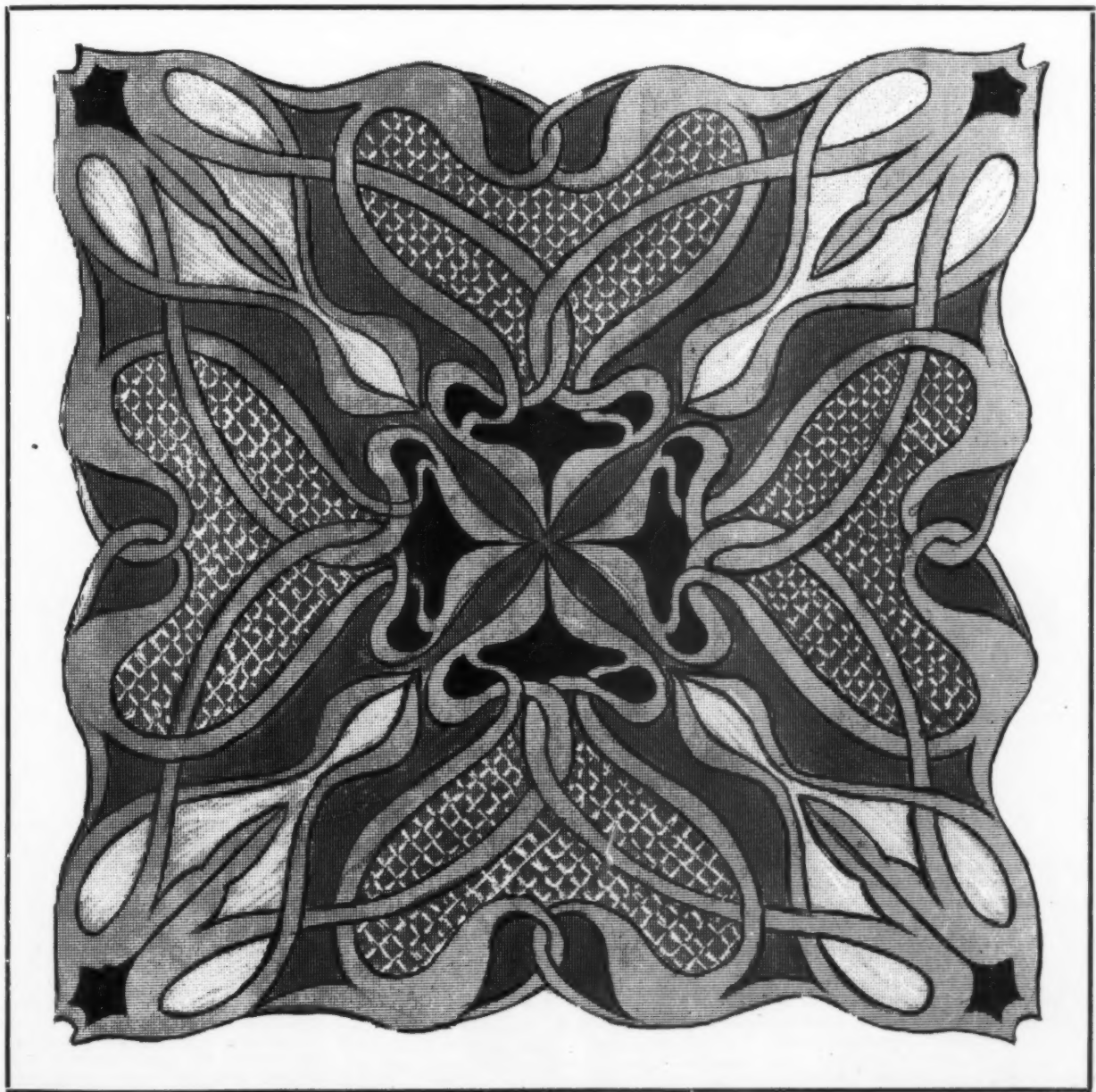
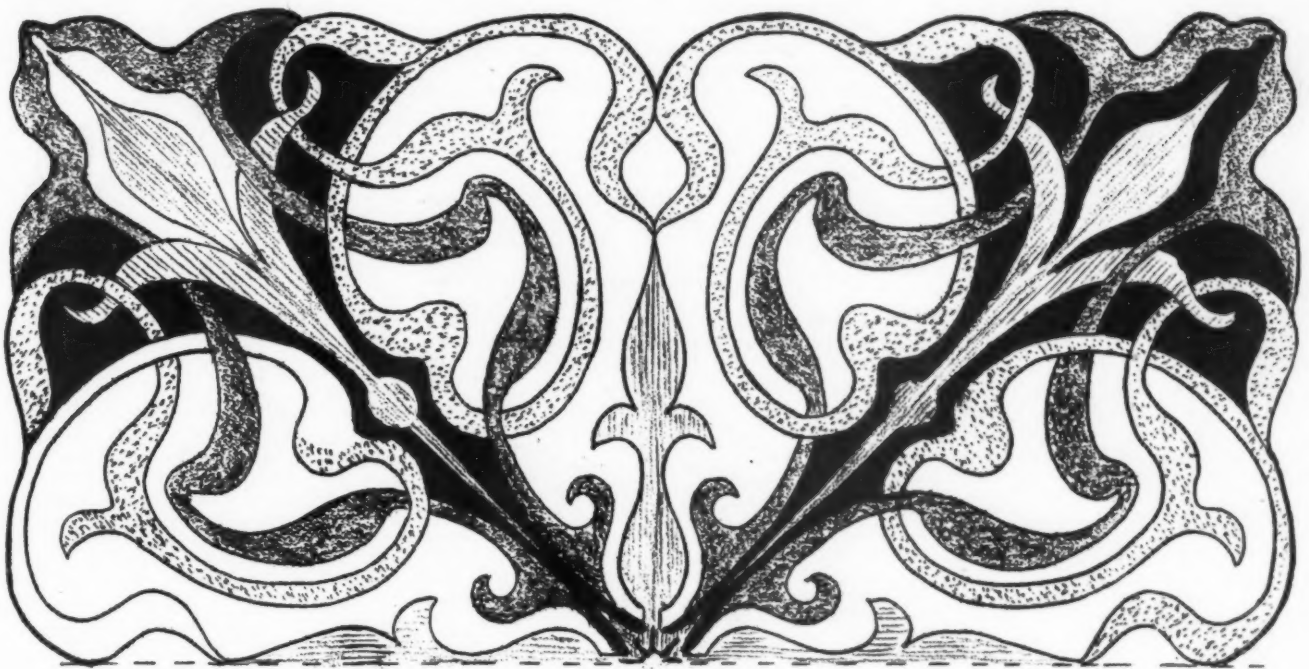
## A STUDIO AND RECEPTION-ROOM AND A LIBRARY.

It is seldom that an artist's work-room is arranged with such regularity as that in our illustration. The studios of some of our most fashionable portrait painters are even more luxuriously appointed, but their owners very rarely show an appreciation of balance or symmetry in the disposition of their furniture and bric-à-brac, nor do we know that it is always quite desirable. The present room, however, is simply intended for the reception-room of "The Artist's Bungalow," of which we gave some illustrations last month, and it may give a hint as to the unconventional treatment of an ordinary drawing-room or reception-room in a city house. Among the points to be considered are the use of the fine, large Persian rug as a decoration for the chimney-breast. Its creamy background and the rich reds and deep blues of the pattern should set the color key for the room. The walls should be of a warm cream tint, the frieze scroll pattern in dull yellows and gold. The portières may be of a light Madras silk, red or yellow, with spots of gold. In the large floor rug the red and blue are in solid masses, not in small masses and lines, as in the fine silk rug over the mantel. The carved chairs, cushioned divans, and the inlaid tabouret in the foreground give just a hint of artistic freedom and unconventionality.

The library, in the Dutch style, is a really charming interior, simple, comfortable, and eminently satisfactory to the eye that has been trained to appreciate harmony and proportion. In the actual room the walls have been frescoed of a dull, not dark, Venetian red; but those who do not like the texture of a frescoed wall may try dun-colored or brown or green grass-cloth, either glued to the wall or simply hung from the large moulding which takes the place of a picture rail. The reader must beware of the figured grass-cloths, which, though dearer than the plain, have a cheap look. A frieze which would go well with any of the above tints may be made of blue-gray carpet-lining paper. Repoussé and fire-colored brasses or a collection of Delft and old Rouen platters will look exceedingly well disposed against it. Old mirrors with brass or gilt-wood frames, like that on the mantel, may be picked up at a small price in any old curiosity shop. The next shelf with its carved brackets and the carved settee suggest pleasant work for the amateur. The fireplace is cased in glazed red brick, bound in a narrow brass frame. It will be better not to attempt to make the glazed bookcase, but to buy a good old one. It will pay to make the portières of velvet rather than of any cheaper material. The upper part may be of a plain, deep red, brown, or green, in harmony or in contrast with the walls; the lower part in figured velvet, of which many really beautiful patterns are now in the market. The solidly built table with its deep drawers offers another job for the amateur. It should be borne in mind that the beauty of the room depends wholly on the proportions and on the relations of the color tones and values. The proportions should, if possible, be followed exactly; the color will depend more or less upon the light, and we should advise that several days be given to experiments before the scheme to be adopted is decided upon. Hasty judgment in matters of interior decoration and furnishings often causes deep repentance afterwards. So beware.

ROBERT JARVIS.





EMBROIDERY DESIGNS FOR SOFA CUSHIONS OR CENTRE-PIECES. BY A. NUGENT.

## NEW PUBLICATIONS.



HITS AT POLITICS, by W. A. Rogers, is mainly a selection of that well-known artist's cartoons, originally published in Harper's Weekly in the last five years. They are so printed, each with valuable comments, and additional sketches on the opposite page, as to form a history in caricature of the very near past. Indeed, many of the questions touched upon are still "burning questions." The frontispiece, for instance, represents the "open door" in China, as Mr. Rogers sees it—open, indeed, but bristling with bayonets and cannon—British, Russian and German. Well may Uncle Sam, armed with but his peaceful carpetbag and umbrella, pause at the threshold and stroke his beard in perplexity. Among the political issues, some now dead, some still living, on which the light of pictorial satire is turned in these witty pages, are the silver question, taken from the point of view of the sensible worker with hand and brain; the dilemma of good Mr. Knickerbocker between the Tammany tiger and the Platt hyena, each beast as terrifically striped as the other; the pension monstrosity, and the garbage abomination in New York. In this last cartoon, King Garbage sits aloft, his crown a hoopless barrel, an enormous and high-piled ashcan in one hand and a diminutive and leaking street-cleaning cart in the other. International politics are not neglected. John Bull is reminded that he has a Monroe doctrine of his own to maintain in South Africa, Senator Platt lectures the crowned heads of Europe on the principles of bossism, and the portrait of Admiral Dewey shining among the stars reminds us of the undescribable "responsibilities" which have been imposed on us as a consequence of his victory. Mr. Rogers' wit is mordant but never brutal. He uses the rapier, not the bludgeon. For this reason, as well as for their uncommon pictorial qualities, they are by far the best worth preserving of any caricatures that have been produced in this country. He has never sacrificed essential truth to immediate effect; and his work is full of suggestions and allusions, sometimes serious, sometimes comic, but all of which will bear repeated study, and many of which, we believe, will by and by be found to apply with unexpected force to events which are still in the future. Some idea of Mr. Rogers' excellent interpretations may be got from the little sketches given on this and the opposite page, which, through the courtesy of the publisher, Mr. R. H. Russell, we are enabled to reproduce. Unfortunately, space does not permit us to show any of his large cartoons. To the student of caricature this book will be of inestimable value. (R. H. Russell, \$3.50.)

LABOR COPARTNERSHIP, by Henry Demarest Lloyd, is a volume of essays on the subject of co-operation so far as it refers to workingmen who are owners as well as wage-earners in their establishments. Co-operation in Great Britain has won a first place among the social movements of the century, and Mr. Lloyd has studied, on the ground, the newest and most advanced phases of its development. The book is graphically illustrated with photographs. An appendix containing statistics on the subject is added. A comprehensive index completes the volume. (Harper & Bros., \$1.00.)

CONTEMPORARY FRENCH NOVELISTS, by René Doumic. Translated by Mary D. Frost. The keenness, justice, and delicacy of M. Doumic's analyses are beyond praise. By an illustration, by a cleverly turned phrase, he puts vividly before the reader the characterizations which he finally works up into a complete and masterly portrait. His criticisms are stimulating and instructive. He does not hesitate to point out weaknesses and faults, but they are so good tempered and well found, they bear so subordinate a relationship to his apprecia-

tions, that it is impossible to think of their doing anything else than make popularity even more popular. They show a perfect familiarity with the subject, and place the author in the front rank of essayists and critics. The translation by Miss Frost is smooth and accurate, and preserves much of the beauty of the original. It is one of the most important of recent contributions to the study of literature. (T. Y. Crowell & Co., \$2.00.)

THE INSTINCT OF STEPPATHERHOOD, by Lilian Bell. The various stories gathered together in this volume have appeared from time to time in many periodicals. The first is about a young Southern boy, who, when he was seventeen, earning a salary of eight dollars, tried to marry the widow Perkins, who has four boys on her hands. He is finally prevented from carrying out this plan by his employers, who very kindly but firmly show him the folly of such a rash proceeding. In this as well as in "Lizzie Lee's Separation" and "Mary Love's Marrying," the other two character sketches among the whites in the South, there is a graceful combination of the pathetic with a quiet humor, which, with the dialect, gives a distinct tone to the stories. (Harper & Bros., \$1.25.)

IN THE TAMING OF THE JUNGLE, Dr. Doyle is to be congratulated for giving us such a delightful story of jungle life in India, dealing with the adventures of a man called Rain Deen, who drove the mail cart through a part of the jungle. The tales are exceedingly clever and deal with a phase of Indian life that has heretofore been left untouched. (J. B. Lippincott Co., \$1.25.)

WHEN THE SLEEPER WAKES, by H. G. Wells, is a weird, fantastic story of the future. Graham, the sleeper, goes into a trance at the end of the nineteenth century and sleeps for two hundred years, when he wakes up to find himself in a new world. The author's description of London, its strange scenes, customs and people in 2100, is most vivid and realistic. (Harper & Bros., \$1.50.)

ROBERT BROWNING'S COMPLETE WORKS, to be known as the Cumberwell Edition, edited by Charlotte Porter and Nelson A. Clarke. This edition of Browning will be hailed with delight by all lovers of the works of that poet, for it will be the first complete, fully annotated edition of Browning that has yet been published. The introductions and notes are full and scholarly, and throw much new light on the man and his work. The volumes are twelve in number, of a size which can be readily slipped into one's pocket. Each contains a photographic frontispiece and specially designed title-page. The set is enclosed in a neat cloth box. (T. Y. Crowell & Co., \$9.00.)

A TRIPLE ENTANGLEMENT, by Mrs. Burton Harrison. This pretty love story, which is told in the author's best style, chronicles the gay doings of a party of young people who are making a tour of Europe. It ends most happily and is very bright and interesting reading. (J. B. Lippincott Co., \$1.25.)

AN ANGEL IN A WEB, by Julian Ralph, is a very curious story of the supernatural order. The heroine, who is the angel, is a charming young woman, who comes bravely through a series of most trying adventures. The web is the influence exerted in her life by the spirits of her departed relatives, who are divided amongst themselves as to whether she or a young man cousin shall have the property. The majority of the spirits prevail and she finally comes into her own. Mr. Ralph has worked out his theories in a most interesting fashion and the book is exceedingly fascinating. (Harper & Bros., \$1.50.)

THE HOUSE WITH SIXTY CLOSETS, by Frank Samuel Child, is the most delightful title of a "Christmas story for young folks and old children," as the author quaintly puts it. It tells of the strange



things that happened or did not happen on the "night before Christmas" in the family of a minister who has fourteen children. The parsonage to which they come was the mansion of a famous judge and his wife. How the stately couple step from their portraits for a frolic with the children, of whom little Ruth is a leading spirit, and the sixty closets which are animated with life for the occasion, forms a story that has not had its like since "Alice in Wonderland," and like that famous book will charm young and old. It concludes in a wonderfully sweet and impressive manner that will give Christmas a deeper and truer meaning to many. (Lee & Shepard, \$1.25.)

FABLES FOR THE FRIVOLOUS, by Guy Wetmore Carryl, is a rendering into latter-day nonsense verse of the old fables which La Fontaine has made so familiar. They are full of wholesome humor, the especially funny ones being "The Arrogant Frog and the Superior Bull," "The Urban Rat and the Suburban Rat," and "The Sycophantic Fox and the Gullible Raven." Mr. Peter Newell, whose



illustrative work is well known for its quaint originality, is seen at his best in the drawings made to accompany these fables. (Harper & Bros., \$1.50.)

HENRY IN THE WAR, by General O. O. Howard. Our young readers, who have already been introduced to Henry in that capital story, "Donald's School Days," will be delighted to meet him again in his new rôle of United States soldier, and follow him in his adventurous career until he becomes a general. Henry has a sweetheart, and as he is as successful in love as in war, the story ends most happily. (Lee & Shepard, \$1.25.)

THE OPEN QUESTION, by C. E. Raimond. The hero and heroine of this most extraordinary story are first cousins, and in spite of the fact that there is hereditary consumption on both sides of the family, and that their near relatives are averse to a union between them for fear of perpetuating the disease, decide to marry and have one year of perfect happiness, then if a new life should announce its coming, to commit suicide together. They enjoy their year of perfect happiness, and then, as a child is about to be born, they fulfil their compact. In a little sailboat they sail away into the sunset through the Golden Gate, and there the story ends. There are in reality two open questions: One is, whether it is right for physically unfit men and women to perpetuate their race, and the other whether suffering men and women are justified in opening for themselves the gates of death. The answer to the first question would reasonably be—that only those who are well and strong physically should marry; and the answer to the second question—that we have no right to take our lives, because we, through no fault of our own, are born with hereditary disease. (Harper & Bros., \$1.50.)

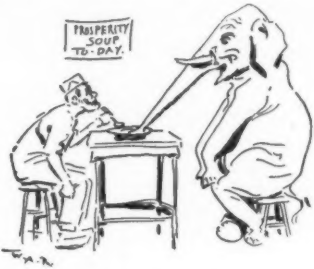


## CORRESPONDENCE.

All manuscripts and designs sent to *The Art Amateur* on approval should be accompanied by postage sufficient to cover their return if not desired. No packages will be returned otherwise.

## DESIGNS FOR ORIENTAL PLATES.

The three complete designs given on page 101 are suggested by the drawing, and also some bor-



ders that are appropriate also if used without the centre decorations. For the complete designs, gold should be used generously to secure a rich result. The Oriental colors are so deep and bright that they present rather too vivid contrast, without the holding together with gold. After drawing the design on china, paint on gold as a background to the various figures and shapes; keep very exact edges, and secure perfect lines from the beginning. A design of this kind that is the least bit out of drawing is not worth finishing. Do not rely upon accuracy in the final enamels and paste, unless the foundation is well kept. The gold used towards the centre of the design may be of a lighter color, more on the greenish shade, by adding a little silver to the Roman gold. Paint the largest curves with yellow lustre without padding, so that the color may develop quite strong. Paint the floral shapes with violet lustre, making a beautiful harmony with gold. Use an orange tint of color and also purple, in color, for the remaining shapes, with a small amount of relief white mixed with the color. The relief white will render it somewhat dull in glaze, and so make a good contrast with the lustre. Surround the designs with fine lines or dots of raised paste, or with double lines, between which place enamels.

As the lustre bears more firings than other colors, put on the yellow and violet lustre for the first firing, and the gold background. For the second firing retouch the lustres if necessary, and put in the orange and violet colors in the various shapes; for the third firing, the paste, and finally fill in with enamel. A plate as elaborate as this will usually need four firings.

S. E. J. T.—The best piece is usually the one that falls, but there is remedy for it in the kiln. Mix a stiff enamel, and cement the pieces together, then tie with asbestos cord to hold in place. Leave it to dry and fire with the same degree of heat as for enamel.

D. H. C.—Drawings can be made in other colored inks besides black, though the latter is generally preferred. Messrs. Charles M. Higgins & Co., 168 Eighth Street, Brooklyn, N. Y., are making a special offer in this present number which ought to interest you.

B. G.—By harmony of color is understood the pleasurable effect of graduations of color and shade. Laws governing harmony of color consist in placing those colors together that are far apart in the color circle, as yielding good combinations, those which are near together tending to be discordant.



Thus, when red and green are juxtaposed, the red increases the absorption of the green, and the green that of the red, so that both colors are heightened in brilliance; colors less completely opposed are preferred; red and blue, for instance, each being a rest from the other, the eye wanders to and fro over their border and different elements are active by turns. A ray of light is composed principally of red, blue and yellow, in certain proportions. A complementary color is the imaginary color of the one just gazed upon. Thus if we look, for some time, with one eye, on a bright red object, placed on a piece of paper, and subsequently turn the same eye to another part of the paper, a same shaped object will be seen, but the color will vary to green, the complementary color of red. By interrupting the blue rays, for instance, in a beam of light, yellow and red will give orange and so on. All three primary colors are not necessary in mixing tones.

M. L.—Bronze combined with gold makes a rich metal decoration for large jardinières. The bronze as it comes from the maker is always too hard, and if mixed with turpentine is sure to be streaked and uneven. To overcome this difficulty add to a box of bronze an equal quantity of gold and mix thoroughly with the essence. Apply in the same manner as gold. Any old brush will not do for gold. A good, flexible, square shader—preferably a large one—is absolutely necessary to produce good re-



sults. In all large metal surfaces use a stippler, and stipple well while moist. Bronze should be well mixed and turned over every few moments while working with it, as it is mixed with color which will separate from the metal otherwise.

B. J. R.—An inexpensive "antique" finish for a carved chest, which can easily be applied at home, is composed of Burnt Umber and Lamp Black, mixed rather thin with turpentine and a little driers, varying the proportions of the coloring matter to suit the taste. Apply with a stiff brush and work it thoroughly into all of the corners. After the first coat is dry brush off any superfluous deposits of color, and apply a second coat, to which has been added some boiled linseed oil. The color should be thin enough to allow the grain of the wood to show through. When it is perfectly dry apply a coat of wax polish with a stiff brush.

## SEEN IN THE SHOPS.

The new designs for curtains and upholstery are generally in strong colors. At Arnold, Constable & Co.'s will be found figured velours for wall hangings in small all-over patterns, and brocades and chintzes in all the regular French styles, and also in modern designs not to be seen elsewhere. There are many new and very effective designs in lace curtains at the same store, particularly in the combined curtain and shade, now becoming popular here. These are also to be had in silk and muslin.



Arabian laces and Swiss and French appliqué curtains show many new notions.

At Altman's particular attention is given to the production of appliqué lace panels and curtains to order. The designs are very handsome and are not duplicated. They are chiefly in the rococo and Marie Antoinette styles—shell-work, baskets of flowers in raised work, festoons and ribbons and the like. In chintzes and other prints some very elaborate designs are shown, notably a peacock design, to print which must have required a large number of blocks. In velours, silks and satins, much use is made of plain goods specially embroidered by hand. In the Art Department, cedar wood coffers and smoking tables from Austria are shown, decorated by pyrography and in colors. Tall standing lamps of Persian and Indian pierced brass are in demand for clubs, halls and ballrooms. They are generally fitted with globes of ruby glass. Embroideries from Bokhara and Scinde and antique silk velvet rugs from Northern Persia are shown, and embroidered cushions from Casarea, having much the effect of bold lace-work in blue and red, are attracting much attention.

MR. PAUL LACHENMEYER, Professor of Sculpture, has resigned his position at the School of Industrial Art, Philadelphia, and will devote a number of years to study in Paris. Mr. A. Sterling Calder has been appointed to succeed him. The Department of Drawing will be under the direction of Mr. Herman Deigendesch, assisted by Mr. Herman Faber; Miss Margarette Lippincott will teach water-color painting as heretofore. Miss Elizabeth Hallowell will take charge of the class in illustration. The principal, Mr. Leslie W. Miller, will give a number of his highly interesting lectures during the season.

The following prizes are awarded annually at the close of the school year: Frederic Graff prize—\$25.00, for architectural design, competed for by students of the evening class alone; Henry Perry Leland Prize—\$25.00, offered by Mrs. John Harrison, for best drawing in pen-and-ink; Mrs. Aubrey H. Smith Prize—\$25.00, to be awarded annually in such manner and for such work as shall be determined by the principal of the school; Caroline Axford Magee Prize—\$25.00, offered by Miss Fannie S. Magee, for such work as may be determined by the jury of awards; Associate Committee of Women's First Prize—\$20.00, awarded by the Associate Committee of Women, for the best work in the course of Industrial Drawing; Associate Committee of Women's Second, Third and Fourth Prizes—\$10.00 each, offered by the same committee for work in Original Design; Mrs. George K. Crozer Prizes—\$20.00 for best work in Drawing, and \$20.00 for best work in Modelling.

THE F. E. HALL ART SCHOOL opens its ninth season in New York October 1. Water color and tapestry painting are to be made especial features of. Classes in china painting will be resumed under the instruction of Mrs. H. P. Calhoun and other artists.





**BURLEY & CO.**  
145 & 147 STATE ST.  
CHICAGO, ILL.

ESTABLISHED SIXTY YEARS AGO

## WHITE CHINA FOR DECORATING

Over Two Thousand Shapes in Stock

We are confined to no particular make, but have the best FRENCH China finished to our special order. Shipped direct to us in bond.

Large variety of our own shapes

Control Decorating Establishment with four kilns for firing

Supply teachers and pupils at the lowest price

Ship all over the United States

Give expert attention to correspondence and special orders.

WRITE FOR CATALOGUE A.A.

## White China for Decorating

We are now prepared to fill all orders for Fall. Send for our catalogue showing new and attractive novelties.

*Agents for Hall's  
Roman Gold*

**Wright, Tyndale & Van Roden**  
1212 CHESTNUT STREET  
PHILADELPHIA, PA.

## A. SARTORIUS & CO.

MANUFACTURERS AND IMPORTERS OF

## Artists' Colors and Materials

Colors, Gold, Mediums and Brushes . . . For China and Glass Painting  
Artists' Oil Colors in Tubes . . . . . For Oil Painting  
Moist Oleo Colors in Tubes For Aquarelle and Representative Oil Painting  
Renaissance Gold Paint and Bric-a-Brac Gold Paint  
For Gilding Baskets, Frames, Statues, etc.

Send for Illustrated Catalogue containing many instructions how to mix and apply colors, to  
**A. SARTORIUS & CO., 46 West Broadway, New York**  
(BETWEEN PARK PLACE AND MURRAY ST.)

## Le Mesurier Artists' Tube Colors

are, with few exceptions, the largest in the American Market and are sold by dealers throughout the country.

These colors are now admittedly the  
**STANDARD AMERICAN  
ARTISTS' COLORS**  
and to-day rank FIRST in QUALITY, TONE, FINENESS and PURITY.



When originating this now-popular line of Artists' Colors, we conceived the idea of furnishing quantity with quality. Since then, all leading manufacturers have adopted our sizes.

Send for free copy of booklet containing complete list of shades and testimonials as to the superiority of Le Mesurier Tube Colors from Daniel Huntington, Elliott Daingerfield, Wordsworth Thompson, A. T. Bricher, Childe Hassam, and many other of the foremost American artists.

## MADE BY JOHN W. MASURY & SON

WHO FOR OVER SIXTY YEARS HAVE MANUFACTURED

Painters' Colors Ground in Oil and Water, Wood Stains, Floor Paints, Wall and Ceiling Paints, Palest House and Cabinet Varnishes, and READY-MIXED HOUSE PAINTS generally.

Masury's Paints, Varnishes and Colors All Last the Longest!

Send for copy of our Free Book, which shows Sample Colors and gives full particulars.

44 to 50 Jay St., BROOKLYN, N. Y. 190 to 192 Michigan Ave., CHICAGO.

(Factories: Pearl, Plymouth, Water, Jay and John Sts., Brooklyn.)

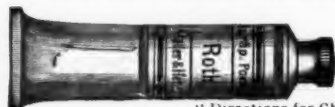
## Five Awards at the World's Fair.



GENUINE MENG'S PASTEL COLORS.



Boxes without our firm name are counterfeited.



CHINA COLORS.

**MÜLLER & HENNIG, Dresden**  
(Germany.)

"Directions for China Painting," 50 cents.



## IT PAYS TO BUY THE BEST The Hall Kiln

IS IN THE LEAD OF ALL OTHERS FOR

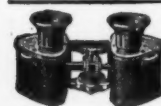
Quickness, Durability, High Glaze, and Economy

As attested by many references from all parts of the U. S.

**William M. Crane Co.,**

Makers of Gas Appliances of all kinds,

1131 Broadway (near 26th Street), New York.



## NEW FIELD AND OPERA GLASSES

These glasses, called Trieder Binoculars, have eight to ten times the power of the ordinary construction. They are compact, convenient, durable; invaluable for use at the theatre, by Army and Navy, at regattas and race-meets, while travelling, or on plains and ranches. For sale by all leading jewelers and opticians. Send for catalogue.

C. P. Goetz,

52 E. Union Sq., New York.

Head Offices: BERLIN-FRIEDENAU.

## DIXON'S V. V. V. H.

VERY VERY VERY HARD

FOR FINE LINE DRAWING

Mention The Art Amateur and send 16 cts. in stamps for samples.

Joseph Dixon Crucible Co., Jersey City, N. J.

## MARSCHING'S FAMOUS ROMAN GOLD

costs more than other brands, because it is

Pure and Reliable

Don't spoil your work with cheap, inferior Gold

ALWAYS ASK FOR MARSCHING'S GOLD



**KILNS**  
FIRING CHINA AND GLASS  
SEVEN SIZES  
**STEARNS, FITCH & CO.**  
SPRINGFIELD, OHIO.

**E. M. GUBSCH & CO.,**  
119 East 23d St., New York  
SPECIALTIES IN  
PYROGRAPHY OR FIRE  
ETCHING WORK

Instructions Given.

Best of Imported Apparatus.

A large stock of goods, plain and in the completed state, especially designed for this new decorative art, consisting of tables, chairs, tabourettes, plaques, picture frames, panels, and a great variety of other wares.

DESIGNS FOR SALE.



## JOSEPH GILLOTT'S STEEL PENS.—S

FOR ARTISTIC USE in fine drawings,  
Nos. 659 (Crow-quill), 290, 291, 1000.

FOR FINE WRITING,  
Nos. 303, and Ladies', 170.

FOR BROAD WRITING,  
Nos. 294, 389; Stub Point, 849, 1003, 1043.

FOR GENERAL WRITING,  
Nos. 404, 332, 390, 604 E.F., 601 E.F., 1044.

Joseph GilloTT & Sons, 91 John St., N. Y.

HENRY HOE, SOLE AGENT.

Sold by ALL DEALERS throughout the World.

GOLD MEDAL, PARIS EXPOSITION, 1889.

## China Painters

Special tubes for laying raised paste and enamels. Better and quicker than brushes. Complete outfit free with each set of our Vitrifiable transfer instructions. Send for circulars.

**CERAMIC PUBLISHING CO.**

111 Station B, Indianapolis, Ind.



PICTURES—OLD AND NEW · BRIC-A-BRAC · ART MATERIAL.

**CHAS. SEDELMAYER**  
6 Rue de la Rochefoucauld  
PARIS

**Galleries of High-Class**

**Paintings** OLD MASTERS AND  
BARBIZON SCHOOL

*Selected Etchings. Limited Editions.*

Has just issued the third volume of

**The Complete Work of Rembrandt**

by WILHELM BODE. There will be eight volumes, containing the reproductions in heliogravure of all the Master's pictures, with their descriptions and their history. The richest and most extensive book ever published of any painter. Subscription price for the complete work: \$520 for the Edition de Luxe on Japan paper; \$320 for the edition on Holland paper.

**A. D. VORCE**  
CURIOS



Oriental Porcelains  
Jades  
Bronzes  
Ivories  
Lacquers  
Crystals  
Rugs and Stuffs

353 FIFTH AVE., N. Y.

COR. 34TH ST., OPPOSITE THE WALDORF

**GOUPIL & CO.**  
OF PARIS

**BOUSSOD, VALADON & CO.**

SUCCESSORS

Paris, London, New York, The Hague

**PAINTINGS, BRONZES  
and WORKS OF ART**

303 FIFTH AVENUE, NEW YORK  
N. E. Corner Thirty-first Street

**E. F. EBLE,**

Antiques, Curios, Works of Art,  
Quaint Odd Things.

105 WEST 42d ST., N. Y.

**Special • Announcement**

Visitors to New York and lovers of Japanese Fine Arts are cordially invited to visit our establishment, where we keep nothing but real artistic "things Japanese," new and old.

The latest in Japanese Papers and Envelopes, both decorated and plain.  
The latest in Japanese Books and Albums of customs, ceremonies, designs, landscapes, flowers, animals, etc., etc.

The latest in Japanese Color-prints of flowers, landscapes, figures, animals, etc.  
Also Free-hand Drawing-books and Artists' Materials of especial value to art-teachers, designers, and students.  
Artistic Pottery and Antiques for studio and school-room decorations.

**THE SANSHODO**

12 E. 16th St., New York City

**T. TAKAYANAGI** Proprietor Bt. Broadway and 5th Ave.

Books in Rich Bindings  
High Class Paintings  
Water Colors and Drawings

ENGRAVINGS AND  
ETCHINGS OF ALL SCHOOLS

**Bonaventure's Galleries**

6 West 33d Street, Opposite  
The Waldorf

**Blakeslee Gallery**

FIFTH AVENUE, COR. 34TH ST., N. Y.

Early Dutch  
Flemish & English  
Paintings

**L. CRIST DELMONICO**

166 FIFTH AVENUE

(Between 21st & 22d Streets)

NEW YORK

GALLERY  
OF  
HIGH CLASS  
PAINTINGS

**EDWARD BRANDUS**  
**ART GALLERIES**

391 5th AVE., N. Y.

*Permanent Exhibition*

OF  
**Ancient and Modern  
Paintings**

Open every day (except Sundays)  
from 10 a. m. to 6 p. m.

Established 1848

**T. A. Wilmurt's Sons**

MAKERS OF

FINE GOLD

**PICTURE FRAMES**

Restoring and Repairing Paintings a Specialty  
Repairing and Regilding Done in the Neatest Manner

54 East 13th St. - New York

Third Door West of Broadway.

**WM. CLAUSEN**

**Maker of Frames—Exclusive Designs  
and DEALER IN PICTURES**

American Paintings especially

**ETCHINGS ENGRAVINGS**

381 FIFTH AVE. - NEW YORK

**SCHAUS' ART GALLERY.**

FINE OIL PAINTINGS and  
WATER-COLOR DRAWINGS

BY EMINENT ARTIST.

UNRIVALLED COLLECTION OF  
MODERN ETCHINGS AND  
ENGRAVINGS.

Rare Old LINE-ENGRAVINGS.

ARTISTIC FRAMES.

**WILLIAM SCHAUS,**

204 FIFTH AVENUE,  
Madison Square, New York.

**DURAND-RUEL,**

EXPERT AND IMPORTER OF

ANCIENT AND MODERN  
PAINTINGS,

389 Fifth Avenue, New York,  
(Corner 36th Street.)

New York office of the largest and most important  
Art Galleries in Paris.

16 RUE LAFITTE AND 11 RUE LEFEBVRE.

**ARNOLD & LOCKE,**

GLASS STAINERS

AND DECORATORS,

Office, Show Rooms and Factory,

250 & 252 FULTON STREET,  
Ovington Building,

EDWARD S. ARNOLD,  
ALEX. S. LOCKE,  
EDWARD TIDEN.

BROOKLYN, N. Y.

**H. D. GARDINER**

10 West 22 St., N. Y.

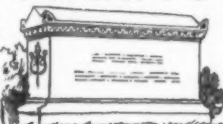
**Antique Furniture  
Clocks · Marbles · Bronzes  
Porcelains · Ivories  
Miniatures · Objects of Art  
Textile Fabrics  
Embroideries · Etc.**

Original decorative schemes for home  
furnishing. Estimates submitted.

**MONUMENTS**

Artistic designs  
submitted upon  
request.

**J. & R. LAMB**  
50 Carmine St.  
New York



**HEINIGKE & BOWEN**

**Stained Glass Makers**

Memorial Windows · · · ·

Memorial Bronzes and Brasses

24 & 26 East 13th Street, New York.

**Fifth Avenue Art Galleries**

**James P. Silo**

Auctioneer

366 & 368 Fifth Ave. (34th & 35th Sts.) N. Y.

**The GREAT  
PICTURE  
LIGHT**

IS THAT PROVIDED BY

**Frink's System of Reflectors**

Can be applied with equal success to large or  
small galleries. It is used for lighting the  
following places:

**Museums:** The Metropolitan Museum of  
Art, New York; The Corcoran  
Gallery, Washington; The Art Insti-  
tute, Chicago; The Carnegie Galleries,  
Pittsburg; Museum of Art and Science,  
Brooklyn; Historical Society, Albany;  
School of Design, Providence, R. I.

**Private Galleries:** Mr. Geo. W. Van-  
derbilt, Com. El-  
bridge T. Gerry, Mr. Charles T. Yerkes and  
Mr. M. C. D. Borden, New York; Mr. Potter  
Palmer, Chicago; Mr. Joseph Jefferson,  
Buzard's Bay; P. A. B. Wiedener, Phila-  
delphia.

**Picture Dealers' Galleries:**

Mess. Durand-Ruel, M. Knoedler & Co.,  
Boussod, Valadon & Co., Blakeslee & Co.,  
Origies & Co., Arthur Tooth & Sons, and  
Julius Ohme, New York; Charles Sedel-  
meyer, Paris.

Correspondence invited. Telephone: 860 Franklin.

**I. P. FRINK, 551 Pearl St., New York**  
**GEORGE FRINK SPENCER, Manager**

ESTABLISHED 1857

**L. Castelvechi & Co.**

Manufacturers and  
Importers of  
**PLASTER CASTS  
AND BRONZES**

Antique, Medieval  
and Modern

For the use of Schools, Colleges,  
Academies of Design, and  
Decorative Purposes.

Casts in good Ivory Finish a  
specialty.

The largest collection in America.  
Send three cents in postage for  
Catalogue and Price List.

**143 Grand Street**

Near Broadway



NEW YORK

**M. H. HARTMANN**

19 Union Square

NEW YORK CITY

IMPORTER OF

**Artist Material**

*A choice line of novelties just  
arrived from Europe can be seen at  
our store.*

*Complete Oil and Water Color  
outfits at moderate prices.*

*All Woolen Tapestry at reduced  
rates.*

*White China being sold out at  
half price.*

Send for Catalogue, free on application.

**AIR BRUSH**



**FOR ART WORK. Air Brush Mfg. Co.**

64 Nassau Street, Rockford, Ill., U. S. A.

**CHARLES VOLKMAR**

Advice given for the construction of  
suitable kilns for decorative work, also as  
to proper combinations of clays, colors  
and glazes. For particulars, address

**CHARLES VOLKMAR, Ceramic Expert**  
CORONA, N. Y.

**TOOLS FOR WOOD CARVERS.**

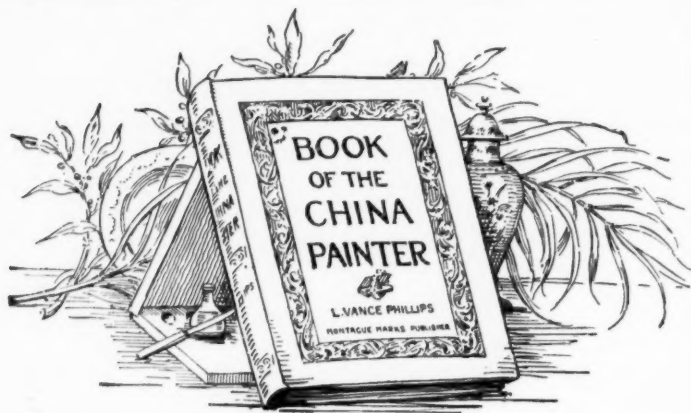
Send for Illustrated Catalogue No. 100—  
Just Issued.

**We are Direct Importers of the Genuine S. J. Addis' Brand.**

**HAMMACHER, SCHLEMMER & CO., 209 Bowery, NEW YORK.**

In writing to advertisers kindly mention THE ART AMATEUR.

**BOOK OF THE CHINA PAINTER.**—A sumptuous Quarto of over 300 pages, handsomely bound, being a Complete Guide for the Ceramic Decorator. By L. Vance Phillips. The volume contains, besides, valuable practical articles on special branches of the art, by other experienced teachers. Added to these are Full Instructions for Painting Under the Glaze, and for Glass Painting. Price, \$3.00.



The volume is beautifully illustrated with over 150 working designs and illustrations, including six plates exquisitely printed in gold and colors, with detailed directions for treatment.

No expense has been spared to make this the most complete work of its kind. Yet in view of all that it contains, at three dollars it must be considered by far the cheapest guide to china painting that has been published in Europe or America.

Beginning with such preliminary exercises as laying and graduating a wash, the author proceeds, by progressive stages, to teach Monochrome Decoration in "Old Delft" Style; the use of gold; natural and conventional treatment of Flowers and Fruit, Landscape, Fish, Game, and other animals. The processes of "Raised Paste" Work, "Enamelling" and "Jewelling" are described so clearly that they need present no difficulties—even to the beginner—which cannot be readily overcome by the exercise of a little aptitude and patience.

Miniature, Figure and Decorative Work in the Old Sèvres and Dresden manner is a specialty in which the author is thoroughly at home, and each branch of the subject is treated with unprecedented completeness. Supplied by

THE ART AMATEUR, 23 Union Square, New York.

## THE ART STUDENT

(7th year). Edited by Ernest Knaufft, Director of the Chautauqua Society of Fine Arts. 10 cts. per month; \$1 a year. Containing instruction in Free-Hand Drawing, Illustrating, Wood Engraving, Chalk Plate and Lithography, and the Arts and Crafts. 2 sample copies, 10 cts.; 3 Meissonier numbers, 25 cts.; 2 Phil May numbers, 15 cts.; 6 Arts and Craft numbers, 40 cts.

A New Periodical

## THE LITTLE ARTIST

A four-page monthly drawing sheet for the young. 3 cts. a month; 25 cts. a year. First number dated November ready in October.

## DRAWING FOR PRINTERS

A Practical Text-Book by Ernest Knaufft. 240 pages, including instruction in Elementary Drawing, Pen and Ink Work, Newspaper Illustrating, etc., etc. Over 125 illustrations; price \$2. Write for special combination offer of this book and THE ART STUDENT for one year.

Address

ERNEST KNAUFFT

132 West Twenty-Third Street

New York City

## A New Periodical THE ECHO

An Illustrated Monthly Newspaper for Young People  
50 cts. a year; single copy, 5 cts.

## The Chautauqua Society of Fine Arts

(14th year). Ernest Knaufft, Director. Instruction by correspondence in Drawing and Painting and Illustrating.

## Ernest Knaufft's Private Classes

FOR 1899-1900

Class will open October 1st. Three separate classes, viz.:

*Class in Drawing, Painting and Illustrating.* Model posing daily.

*Class in the Arts and Crafts.* In China Painting, Wood Carving, Metal Work, Bookbinding, China Kiln, wood-carving tools, casting box, and bookbinding apparatus at the disposal of the pupils.

*Class in Journalism.* Studio equipped with lithographic press, type press, wood engraving and chalk plate outfit; every facility for a thorough mastery of the technical side of designing for the printing press for color work and posters. Also pupils taken in the literary practice of journalism. Paper printed by pupils.

# Free Trip to the Paris Exposition

## And Other Places

We know that there are a great many artists and art students who are anxious to visit The Paris Exposition of 1900, but who feel that the expenses incurred will be too great a tax on their incomes. The Art Amateur, always on the alert to help and assist those interested in art, makes this heretofore unparalleled offer to every one sending in

100 YEARLY	SUBSCRIPTIONS AT \$4 EACH, OR
200 SIX MONTHS	" " \$2 " "
400 THREE "	" " \$1 " "

we will give a free trip to The Paris Exposition, including ten days in Paris, or five days in Paris and five days in London, with all transportation and hotel expenses absolutely free.

## THIS IS A CHANCE OF A LIFETIME

**D**O YOU wish to visit the famous sketching grounds of the United States and Canada this year? If so, you will be interested in the following: THE ART AMATEUR, being the only practical art magazine in the world, is always desirous of encouraging art development and originality. To this end it proposes to give what has never been done before by any publication—an Absolutely Free Trip with all Transportation and Hotel Expenses Paid.

If you wish to secure such a trip let us hear from you, or tell us where you wish to go, and we will let you know how many subscriptions you must send in.

For any further particulars, address

Excursion Editor, THE ART AMATEUR

23 UNION SQUARE, NEW YORK



## STRATHMORE CHARCOAL PAPER

The only charcoal paper manufactured in America, and far better than anything imported. It is recommended by Artists and Art Instructors throughout the country to those who wish to do fine work. The color and beautiful surface show up a drawing to its best advantage, which may be seen by comparison with other lines.

Being of American manufacture, it can be sold for less than the imported.

The paper is wrapped in half-ream packages, 500 sheets to the ream.

On receipt of 10 cents we will send 2 sheets, 19 x 25, for testing purposes, and advise where this paper can be found. We also carry it in 27 x 40.

MITTINEAGUE PAPER CO.,

H. A. MOSES, Treas.  
C. S. HEMINGWAY, Asst. Treas.

Mittineague, Mass.

## F. WEBER & CO.

Manufacturers, Importers and Dealers

## Artists' Materials



F. W. & Co.'s Fine Artists' Oil Colors  
F. W. & Co.'s Fine Artists' Canvas  
F. W. & Co.'s Superior Water Colors  
F. W. & Co.'s Soft and Half-hard Pastels

We are Headquarters and Agents for  
The Strathmore Bristol Board and  
Charcoal Paper

### Pyrography Outfits

In six different styles Also complete line of

### Platinum Points

And all Separate Parts

About 80 Different Designs in  
Wooden Articles for Pyrographic and  
Water Color Decorations

IVORIES for MINIATURE PAINTING  
Send for Special Lists  
And Mention THE ART AMATEUR

Large Assortment of Mathematical  
Instruments, Drawing Materials,  
Water Color Sets, Papers and  
Other Supplies for Schools  
and Colleges

Winsor & Newton's and Bourgeois & Schoen-  
feld's Water Colors, Muller & Hennig's  
and Lacroix's China Colors

F. WEBER & CO.

1125 Chestnut St., Philadelphia, Pa.

Branch Houses: 709 Locust St., St. Louis, Mo.  
5 N. Charles St., Baltimore, Md.

IMPORTANT TO CHINA PAINTERS

## BOURGEOIS Aîné

18 Rue Croix des Petits Champs, PARIS

THREE FACTORIES

22 Rue Claude-Tillier, Paris  
57 Rue Armande-Carrel, Montreuil-s/Bois (Seine)  
and Senon (Meuse)

The Oldest and Largest Manufac-  
turer of Porcelain Colors in the  
World.

Special lines fitted to the needs of  
American China Painters of  
Unequalled Fineness, Strength,  
Brilliance and Firing Qualities.

## The Bourgeois

WORLD RENOWNED

## Porcelain Colors

are to be had in the largest sizes, the greatest  
variety of shades, and at lower prices than any  
others. Their use will facilitate the work of  
beginners, add fascination to that of advanced  
amateurs, and assure better results to profes-  
sional china decorators as well.

Insist upon your dealer supplying you with the

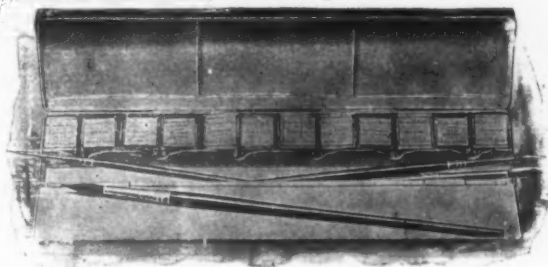
BOURGEOIS PORCELAIN COLORS  
OILS AND MEDIUMS.

## A. V. BENOIT

Manufacturer & Importer of Artists' Materials  
Sole Agent for the United States, Canada & S. America.  
146 & 148 FULTON ST., NEW YORK

Ask your dealer for A. V. B. "Special White"

## ROWNEY'S English Water Colours NEW SCHOOL OUTFIT



Handsome Japanned Tin Box, 6 divisions, fitted complete with  
12 assorted Half Pans of ROWNEY'S MOIST WATER  
COLOURS, Red Sable and Camel's Hair Brushes, etc.,

.... Price \$1.75 ....

FOR SALE BY ALL LEADING DEALERS IN ARTISTS' SUPPLIES

## GEORGE ROWNEY & CO., Artists' Colourmen

11 Percy St., London W., England

NOTE.—The above remarkable offer on the part of Messrs. GEORGE ROWNEY & CO. is made solely in the interest of the Amateur Artist and will remain in effect until December 31st. Until that date orders enclosing \$1.75 will be promptly filled by

THE PALETTE ART CO., 36 E. 23d St., New York  
S. GOLDBERG, 21 W. 23d St., New York  
M. T. WYNNE, 65 E. 13th St., New York  
P. SOLOMON, 158 W. 125th St., New York  
M. H. HARTMANN, 19 Union Square, New York  
C. W. KEENAN, Cor. Fulton & Jay Sts., Brooklyn  
FROST & ADAMS CO., 37 Cornhill, Boston  
CARPENTER-MORTON CO., 77 Sudbury St., Boston  
RIPKA-WEIL & CO., 106 S. 13th St., Philadelphia  
JOHN WANAMAKER, Philadelphia

W. H. HOSKINS, 904 Chestnut St., Philadelphia  
HIRSHBERG, HOLLANDER & CO., 28 W. Lexington St., Baltimore  
GEO. F. MUTH & CO., 418 7th St., N. W., Washington  
JOS. EICHBAUM & CO., 242 Fifth Ave., Pittsburgh  
A. S. ALOE CO., 517 Olive St., St. Louis  
GEO. E. WATSON CO., 38 Randolph St., Chicago  
THAYER & CHANDLER, 146 Wabash Ave., Chicago  
BASS & HUETTER PAINT CO., 46 Ellis St., San Francisco

## Inks and Adhesives



1.

2.

3.

4.

1. HIGGINS' DRAWING INKS in Blacks and Colors are the Standard Liquid Drawing Inks of the World. They are used and endorsed by the leading schools, colleges and institutes of the United States and Great Britain. Three-fourths of the professional draughtsmen of the United States use no other Drawing Inks. Bottles prepaid by mail, 35 cents.

2. HIGGINS' PHOTO MOUNTER. A beautiful homogeneous adhesive, pure white and delicately scented, for mounting photographs, textile samples, scrap book, tissue work and general use as a substitute for mucilage. Always ready and requires no preparation. 3-oz. Jar prepaid by mail, 25 cents.

3. HIGGINS' TAURINE MUCILAGE. A strong, clear, non-sedimentary Fluid Mucilage of great strength and quick catch. Non-corrosive, and will not become dirty and stained in use. Positively the best fluid mucilage made. 2-oz. Bottle prepaid by mail, 25 cents.

4. HIGGINS' DRAWING-BOARD AND LIBRARY MUCILAGE. A Semi-fluid Adhesive of extraordinary strength. For sticking paper to paper, paper to cloth, or leather to paper or cloth, it is unequalled. Excellent for mounting drawings, maps or pictures on cloth, paper or wood, and for repairing and labelling books. Its utility in schools, libraries and elsewhere is hence apparent. 3-oz. Jars prepaid by mail, 25 cents.

HIGGINS' ETERNAL WRITING INK. A true carbon ink, black when written and eternally remains so. Unaffected by age, air, sunshine, chemicals, acids or alkalis. A true safety and permanent ink for important writings, book-keeping and general use. 2-oz. Bottle prepaid by mail, 25 cents.

FOR SALE BY ALL DEALERS.

SPECIAL OFFER.—For One dollar we will send a dollar's worth of above goods, EXPRESS PAID, and if not satisfactory in every respect will cheerfully refund.

Color Cards showing actual Drawing Inks, also descriptive circulars and full information will be sent on application.

CHAS. M. HIGGINS & CO., Originators and Manufacturers

.... Inks and Adhesives ....

168-172 Eighth St., Brooklyn, N. Y., U. S. A.

London Office:  
106 Charing Cross Road

In writing to advertisers kindly mention THE ART AMATEUR.

# Arnold, Constable & Co.

Direct Importers  
**Oriental Rugs**

Rich Designs and Colorings  
for Drawing Rooms, Reception Rooms, Dining Rooms,  
Halls, etc.

## Foreign and Domestic Carpets

New and exquisite patterns and colorings by our own artists

**Broadway & 19th Street, N.Y.**

# W. & J. Sloane

Are showing a most attractive assortment of the fine

## Scotch Chenille Axminster Carpetings

Manufactured by Messrs. James Templeton & Co., of Glasgow, Scotland.  
The rich designs and beautiful color effects of these sterling goods,  
combined with their splendid wearing qualities, have given them a  
world wide reputation.

**Broadway & 19th St. N.Y.**

Established 1846.

## M. Knoedler & Co.,

(SUCCESSORS TO GOUPI & CO.)

Respectfully invite attention to their Gal-  
eries containing selected

## OIL PAINTINGS

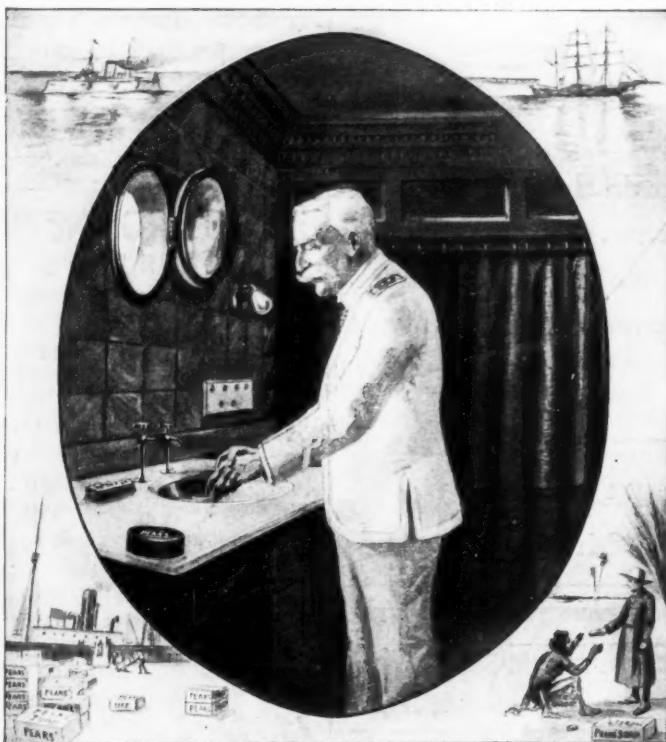
Of the early DUTCH and ENGLISH  
SCHOOLS, and from the easels of emi-  
nent foreign artists as well as the most  
noted American painters.

## WATER-COLOR DRAWINGS.

VERY COMPLETE COLLECTIONS OF  
ETCHINGS AND ENGRAVINGS.

A SPECIAL STUDY MADE OF ARTISTIC AND  
APPROPRIATE FRAMING.

**355 FIFTH AVE., Cor. 34th Street,  
NEW YORK.**



The first step towards lightening  
**The White Man's Burden**

is through teaching the virtues of cleanliness.

## Pears' Soap

is a potent factor in brightening the dark corners of the earth as  
civilization advances, while amongst the cultured of all nations  
it holds the highest place—it is the ideal toilet soap.

All rights secured.

## ANTIQUES.

A large collection of special articles for  
Home Decoration and Furnishing.  
Orders also executed.

## SYPPER & CO.

INCORPORATED  
Now occupying the entire building at  
**386 Fifth Ave. (36th St.), New York**

## Dikran G. Kelekian

303 FIFTH AVE., COR. 31ST ST.

Importer of Antiquities, Rare  
Potteries, Velvets, Brocades,  
and Cyprus Glasses

"OLD HOUSES MADE NEW—NEW HOUSES DECORATED"

## The Household Decorating Co.

156 FIFTH AVENUE NEW YORK CITY

Houses and Public Buildings Furnished and Decorated  
Good Work at Reasonable Prices

DESIGNS FURNISHED  
NO CHARGE FOR CONSULTATION  
OR ESTIMATES

OUR SPECIALTY

**Alterations and Renovation**

H. E. HARTWELL, Designer

## B. Altman & Co. NEW YORK.

## ORIENTAL DRAPERIES and HANGINGS.

Hazara and Delhi Phulkaries in various  
colorings. Kutch Borders.

Kutch Skirts of Silk, Hand Embroidered,  
in soft, rich colorings.

Damascus Striped Curtains in Red, Blue,  
Green and Yellow.

Turkish Embroidered Table Squares or  
Cushion Covers.

Antique Embroideries in Bulgarian,  
Macedonian, Rhodes, Janini, Byzantine,  
Persian, Japanese and Chinese hand  
work.

Orders taken for the entire decoration  
of Oriental Rooms, Cosey Corners,  
Dens, etc.

## Fifth Avenue Linen Store

We have imported the most  
remarkable bargain in  
**PURE IRISH LINEN**

## HANDKERCHIEFS

ever brought into this  
country. Direct from the  
manufacturer to the consu-  
mer. Therefore no middle-  
man profit.

**SAMPLE OF  
HANDKERCHIEF  
SENT FREE**

## ON APPLICATION

No. 15—Ladies' Size, 12½ cents each

No. 16—Men's Size, 20 "

No. 21—Ladies' Size, 25 "

No. 22—Men's Size, 50 "

Very best Embroidery Silk, Japan, Turkish  
and Spanish Floss, 40 cents a dozen.

**WM. S. KINSEY & CO.**  
390 Fifth Ave., New York

## "THINK ON THIS!"

You can leave New York by the New  
York Central at 5.30 o'clock every  
afternoon, and dine in San Francisco  
the fourth evening following.

3,400 miles in four days.

No other line than the New York  
Central can do this.

A booklet on the "Lake Shore Limited," contain-  
ing also a novel and unique descriptive time table of  
this wonderful train, will be sent free by addressing  
George H. Daniels, General Passenger Agent, Grand  
Central Station, New York.

## Cooley's Golds, Bronzes, Oils, &c.

Are for sale at all leading Art  
Material stores and by Jobbers of  
Artists' Supplies, or can be had  
direct from us. We are also IM-  
PORTERS and DEALERS in

## White China for Decorating

and we make a specialty of  
**Matching Broken Sets**  
of every description.

Our new Illustrated Catalogue sent  
on receipt of 20 cents, which amount  
is deducted from first order for china,  
or refunded on return of catalogue in  
good condition. Catalogue free to  
old customers.

Address, mentioning THE ART AMATEUR,

**Boston  
China Decorating Works**

Established 1860

38 TENNYSON ST.  
BOSTON, MASS.

L. COOLEY, Proprietor

**KNABE  
PIANOS**  
ARE TRULY ARTISTIC